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The ETUDE

VOL. XX.

PHILADELPHIA, PA., MAY, 1902.

NO. 5.

VICTORIOUS LISZT.

By HENRY T. FINK.

THERE are thousands of musicians in America—some of them no longer young—who know from bitter experience the truth of the proverb "Hope deferred maketh the heart sick." Some of them—gifted men and women—have told me their tales of woe, their disappointments as players, as singers, and especially as composers. The only thing I could do by way of consoling them was to call attention to the fact that they were simply sharing the fate of the great masters.

STRUGGLES OF GREAT COMPOSERS FOR A HEARING.

Of the contemporaries of Bach, Mozart, Schubert, Chopin, Wagner, and others of the greatest composers, very few had the faintest conception of their transcendent genius. For Bach's works there was so little demand that the plates had to be melted and the metal sold to recover some of the expenses. His wife died a pauper, and he himself was buried no one cared where or knew until a few years ago. Three years before Mozart's death a leading Berlin critic wrote, in denouncing "Don Giovanni," that he "had never heard any one speak of Mozart as a composer of note." Schubert, in the last years of his life, sold his immortal songs for a dime a piece. He did not venture to give a concert till March, 1828—eight months before his death,—and the critics despised it in half a dozen lines, while Paganini got several columns.

Concerning Chopin in Paris, Liszt wrote that "Whoever was able to read his face could see how often he felt convinced that among all these handsome, well-dressed gentlemen, among all the perfumed, elegant ladies, not one understood him." Wagner was 44 and had written all but three of his operas before Vienna, Munich, or Stuttgart produced a single one of them; and 56 before Italy, France, and England attempted them. Tschaiakowsky wrote, five years before his death, that up to that time his music had been practically ignored in Berlin.

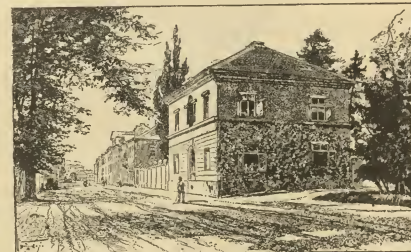
LISZT'S EXPERIENCES.

The list might be continued indefinitely. In this article, however, I wish to dwell in particular on the instructive fate of Liszt—his trials, disappointments, and ultimate triumph some years after his death. But was not Liszt always triumphant? Was he not acknowledged, even from his boyhood, to be the most wonderful pianist the world had ever heard? Pianist, yes. But Liszt had other ambitions. During the last thirty-nine years of his life he played the piano in public only half a dozen times. It was as a com-

poser, not a mere interpreter, that he wished to be known; and it was as a composer that the professional world refused to accept him for many years. Herein lay his sorrow—a sorrow so deep that when some one asked him why he did not write his autobiography, he replied that it was quite enough to have lived his life without writing it, too.

CRITICISMS OF HIS PLAYING.

Even as a pianist Liszt did not escape violent censure. He was accused of playing classical compositions with exaggerated expression, with too sharp accents, and too much rubato. In particular, like Rubinstein and Paderewski, and all the great



LISZT'S HOUSE AT WEIMAR.

pianists that have ever lived, he was censured as being unable to play Beethoven. Schindler, who used to have the words "friend of Beethoven" printed on his visiting cards, declared that Liszt's performance of Beethoven's sonatas was "the superlative of all aberrations of taste," "a crime against the divine art," and so on. At such stupidities Liszt only smiled, and one day, on meeting Schindler, he exclaimed: "My friend, you are a Philistine and a pedant."

CRITICISM OF HIS COMPOSITIONS.

But it was against his own compositions that the wrath of the unbelievers was chiefly directed. Hans von Bülow, in a sarcastic mood, once wrote an amusing squib against the critics of Liszt. At first, he said, he admitted he was a good all-round pianist, but not a good Beethoven-player. When he practically transformed the piano into an orchestra and played on it transcriptions of symphonies and songs, they began to concede that no fault could be found

with his Beethoven-playing, but declared that these new-fangled things would never do. They became reconciled to them, however, when he began to write original pieces for the piano. These, they protested, were simply dreadful, and they warned him against repeating the offense. His subsequent compositions for the orchestra gave the critics a chance to contrast them unfavorably with the piano-pieces that had preceded them and which had now become praiseworthy. Finally, it remained for his sacred choral compositions to make the symphonic poem appear acceptable.

There is a good deal of truth in this squib. The process was, however, a slow one, and poor Liszt suffered agonies while it went on. Whatever may be true of eels, composers never get quite used to being skinned alive. Liszt used to say: "I can wait"; but at the same time his letters to various friends contain many passages which reveal his annoyances and sufferings. "How long this critical comedy is to last," he wrote in 1858, when it had only just begun, "I cannot tell. In any case I have made up my mind to pay no attention to these yells, but to proceed in my path undisturbed." After a time he got so used to these attacks that he made up his mind to write, as Bach and Schubert did, solely for his own satisfaction and pleasure; and when friendly conductors wanted to produce one of his larger compositions he usually advised them not to, to avoid stirring up more discord.

It is useless to say that nothing aroused his wrath so much as the receipt of an invitation to play the piano at some festival concert by a "friendly" committee which tactlessly ignored the fact that he was a composer as well as a pianist. Though he was the most genial of men, I suspect that he had said to himself: "If they will not listen to my compositions, they shall not hear me play either."

WAGNER'S PRAISE.

In the meantime he was confirmed in his belief in himself as a creator by Wagner's sincere praises of his compositions. In a letter to Wesendunk Wagner expressed his opinion of Liszt as a composer succinctly: "Liszt's 'Orpheus' made a deep impression on me. It is one of the most beautiful, finished, and incomparable of all tone-poems. It gave me great pleasure. The public found the 'Preludes' more to its taste; so it had to be repeated. Liszt was greatly delighted with my unfeigned appreciation of his works, and gave touching expression to his joy."

POPULAR APPRECIATION.

Wagner's opinion of Liszt is the one which is now beginning to prevail generally. Within the last few years, in particular, the superb performances of his symphonic poems by great Wagnerian conductors, like Nikisch and Weingartner, have aroused great

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VILLAGE BELLE, Schottische
SWEET ROSE THOU HAST SO MANY
THORNS, Song without words

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enthusiasm and converted even the critics. Other professionals have long since been converted. With the exception of Brahms and Rubinstein, all of the great modern composers have been admirers of Liszt. In the case of Tschakovsky, Dvorak, MacDowell, Paderewski, I know this from their own mouths. Saint-Saëns has written some delightfully appreciative articles, and as for the Russian composers, they are all under the Liszt constellation. The pianists, of course, are all among his worshippers. They have for many years closed their programs with Liszt, on the principal that "all's well that ends well."

The public has always been favorably inclined toward Liszt, and has taken him so to heart that, as the latest concert-hall statistics from Germany show, he now ranks third in popularity of all composers, the only two having a larger number of performances being Beethoven and Wagner. It may be said that it comes suddenly and becomes a fad, as in the case of Mascagni. But when the popularity is a matter of slow and steady growth for half a century or more, as in the case of Bach, Schubert, Chopin, Wagner, and Liszt, it does mean merit and immortality.

LISZT AS A MUSICAL INFLUENCE.

By LOUIS C. ELSON.

Liszt's effect upon the music of the last half of the nineteenth century is by no means to be measured by his own work in composition or by his great abilities as a pianist. His power as a composer was scarcely understood during his lifetime, although Wagner ranked him as among the very highest in this field, and his abilities as a performer were valued from all but a select few by his early retirement from the concert-platform.

As a teacher, without pay of any kind, Liszt drew around him a host of disciples who were not only guided in their piano-playing by him, but whose general musical taste and subsequent art-careers were strongly molded by the old master. Liszt was counselor and friend to such a number of prominent musicians that his influence is even to-day working strongly in the cause of modern music; it is the heaven in the meal, permeating the entire mass. The lessons given *en masse* at the residence in Weimar were not ordinary piano-drills, but full of parables and wise suggestions. More than one participant in these has told the present writer that it was only by subsequent reflection that one gained the full good of the counsel imparted. "Look at those trees swaying in the wind. The twigs and leaves are dancing freely; the trunks are steady; let that be your tempo rubato!" "You are not driving a coach over the Weimar pavements when you are playing Chopin!" Every lesson was full of such epigrams for further thought.

Liszt's influence in the development of national music was of a very powerful one. He built largely upon the folk-songs and dances of his native Hungary, and introduced the beauties of this repertoire to the concert-rooms of all the civilized world, a deed similar to that done for Polish music by Chopin. To-day music is reviving a new life-blood by the introduction of folk-themes in classical works, Russia leading in this healthy influence; but the first composer who thoroughly inaugurated this advance were Liszt and Chopin.

Liszt fought the good fight for many a composer whom the world was slow to recognize, and in this direction his influence in music can scarcely be overestimated. Of course, the leading role of this sort was his work in the Wagner propaganda. Had it not been for Liszt the world would not possess the largest and greatest Wagnerian opera. Wagner would surely have perished or have been forced from his ideals, had not Liszt aided him by pen, purse, and baton, during the gap between the success of his "Rienzi" and the coming of King Ludwig of Bavaria to his rescue.

By the performance of "Lohengrin" at Weimar, which Liszt directed personally, the new Wagner idea was thrown down as a gauntlet to the world, and from that time to the creation of the great Trilogist, Liszt was Wagner's shield and buckler.

But it was not only Wagner who owed success to the efforts of the noble and generous Liszt. From the moment that the gentle Robert Franz published his first set of twelve songs, the most remarkable Opus 1 that we can recall, Liszt was his friend and advocate, and, when deafness and poverty threat-



LISZT WHEN ABOUT THIRTY YEARS OLD.

ened to extinguish the best lied-composer of our time, it was Liszt who wrote articles and essays in the French and German press, explaining the glorious songs that were being passed unheeded by the world, and it was also Liszt who inaugurated a series of concerts for the benefit of the suffering genius. It was Liszt who, by means of brilliant transcriptions of the songs of Franz, brought them to the attention of many who would not have become interested in them as vocal works. Berlioz, Saint-Saëns, Grieg, and many others were championed by this generous man.

Liszt always hoped to be remembered as a composer rather than as a phenomenal pianist. During his lifetime this triumph was denied to him, for the world was too busy with the Wagnerian matter to pay very much heed to the "Grande" mass or to the "Holy Elizabeth," and the very school which the composer had assisted in preserving to the world was overshadowed by his own works. Nevertheless when the history of modern orchestration is

impartially written it will be found that Liszt led the way from Berlioz to Richard Strauss. His "Poèmes Symphoniques" were a new departure, and they gave a freedom to orchestral expression that was necessary at a time when the symphonic form hung like an incubus upon a race of composers unable to manage it. There is a misconception regarding these works; the word "Symphonique" in French does not mean "Symphonic" or imply the sonata-form in which symphonies are written; it ought to be translated simply as "Orchestral," leaving the question of form entirely free.

We agree with Mr. H. T. Finck in believing that these poems are of greater merit than the critics have yet accorded them. Such a great aspiration as "Les Preludes" is naturally somewhat above the comprehension of the criticaster.

As an essayist the influence of Liszt must also be accounted of much importance. His "Chopin" may be of but little value as a biography (for Liszt was too impetuous to settle down to the matters of investigating dates or weighing authorities), but as an essay it is of prime importance. He labored all his days to bring criticism to a higher and more liberal standard. His calling the musical critics "the rear-guard in the army of musical progress" was a sarcasm that was not undeserved by those who tried to measure the modern school with the Beethoven yard-stick.

In the domain of piano-music Liszt's works will always stand as the chief representatives of the culmination of technique in the nineteenth century. The evolution of the technique of the instrument, which had been gradually building up through a long line of masters—Philip Em. Bach, Clementi, Cramer, Czerny, and Moscheles may be mentioned as the chief links of this chain—finally brought forth two diverse results; Chopin, the poet of the instrument, and Liszt, its technical king. Such a work as his "Don Juan Fantasia," for example, is of itself sufficient to place Liszt at the head of the technicians of his time.

It must also be borne in mind that Liszt was as versatile as any of the great masters; he by no means confined himself to one or two branches of composition, for he has left oratorios, songs, symphony, symphonic poems, concertos, etc., etc., to attest the breadth of his musical culture.

In one other direction the influence of Liszt is to be spoken of. Europe had seldom seen a pianist or a composer

moving on terms of equality with princes, neither aggressive, like Beethoven, nor servile. It was Liszt more than any other man who broke the fetters that kept the musician in a lower caste; it was he who most perfectly voiced the aristocracy of art in the courts of Europe. When he rebuked Princess Metternich for asking regarding his business success on a certain concert-tour, and boldly announced music as being something higher than "business," he did an act that won him the homage of many a musician of that time and of later generations.

There probably never was a musician, since the time of Orlando di Lasso, who received so much of adulation and whose personality was so winning and impressive; not only was he idolized by some of the most noble ladies of Europe, but his fellow-countrymen were to a man enthusiastically fond of him, while those who were privileged to attend his study-hours in Weimar or Rome gave him an absolutely filial respect. Generally such an extreme of devotion leads to a reaction, but this has not happened in any appreciable degree in the case of Liszt. Even after the great charm of his personality is forgotten his works will stand. One may not dream of ranking him with the great masters, but it may possibly be that his influence will vie even with theirs, so earnest was his devotion to art, so wisely was it exerted, and in so many different directions.



LISZT AT THREE PERIODS OF LIFE.

LISZT, THE MUSICAL LIBERAL.

By CONSTANTIN VON STERNBERG.

We have here in America a great foible for selecting some one phase of a complex matter and for comparing kindred matters by the standard of this phase, whether it be an important or irrelevant one. It suits my present purpose to appeal to this foible; to pick out a—seemingly—irrelevant phase of Liszt's life for no other purpose than to be able to say that in this respect he was "the greatest in the world."

It may help the reader to form an estimate of one of Liszt's chief characteristics if I say that he was the most loved man in history. He was loved by more people than any man I ever heard of, and I think I have not overlooked anybody of consequence in history; he was loved more devotedly, more affectionately, demonstratively, and more enduringly. This statement seems sweeping, or rash, but it is made in good faith, and with very little fear of successful contradiction. Not only was he loved by all who had the enviable privilege of his personal acquaintance, but also by those who merely formed the audience in his concerts; for there was in his playing an indescribable personal charm which needed but a short time to transform the listener's artistic admiration into intimate personal affection. Everyone who heard him play was, somehow, deluded into the belief that Liszt had played for him in particular, had told him all about his lofty life-philosophy, his ideals, his altruism, and had successfully coaxed him over to share his views.

Tall, of commanding appearance, learned, wise in more ways than one, utterly fearless, he was as strong of brawn as of brain, yet simple as are all great men, and a past-master of tact. Over all these virtues, however, presided a large, warm, generous, all-humanity-embracing heart, a heart that could suffer and rejoice with others like that of a woman of the highest, noblest type. As to his mental and psychical attitude toward the young, poor, struggling, aspiring student, we need only say that his strangely serious, benevolent, and kind smile went right down to the student's heart and banished, as if by magic, all trepidation and embarrassment. The love-power of Liszt's heart was unparalleled among mortals, as his generous zeal in behalf of his contemporaries—Chopin, Berlioz, Wagner, and Schumann—demonstrates plainly enough. And, however well this love-power was held in check by his fine breeding and broad education, it would crop out in a thousand delicate ways, which disarmed and conquered even the sternest, coldest natures and compelled the response of feelings in them that may have lain dormant far, far beyond the range of mere admiration and respect, and which cannot be called but, in the purest sense, love.

For the worship of the letter as a musical credo

Liszt had neither time nor patience. He had delved deeply into the mysteries of musical art. Whatever reading and learning can disclose to a human mind, if lay before him like an ever-open reference-book; but past and beyond this stupendous store of knowledge he possessed a spiritual penetration that could have no other source but the force he felt for the writers and their works. He loved fine compositions with equal enthusiasm, whether he had written them himself or anyone else had done so.

I suspect that his stupendous erudition in the works of the old Italian school was acquired after his fortieth year, and was brought about through his sojourn in Rome, where he became a great favorite of Pope Pius IX and enjoyed the freedom of the Vatican libraries. Rumormongers among the old musicians of Palestrina, Allegri, Rossi, Vittoria, et al., he discovered for himself the treasures of past ages, familiarized himself with the modes and chants of Gregory and Ambrose, and learned well to understand the importance of the letter. But he also learned to penetrate beyond it; he saw clearly that thought, enduring thought, being in advance of its time, must needs also be prophetic beyond such means of graphic or instrumental demonstration as the times possess. Hence, wherever he found a composer's work suffering under the limitations of the notation or instruments of 'tis time, or, in other words, where he found that, owing to the paucity of means to express himself, a master had meant more than he could say, more than the average mortal could suspect, Liszt never hesitated to employ such additional means of expression as his own time and genius commanded, and which aided the musician to appreciate more fully the power and beauty of a master's thought. He did not hesitate, for instance, to do for Schubert what modern literature has done for Chaucer, and just as Chaucer was translated into modern English, not because his works needed any improvement, but to aid the reader's appreciation, so did Liszt give to Schubert's piano-works (Cotta edition) the benefit of the vocabulary of the modern piano.

How well he loved Schubert's works! And how reverently he loved them! His reverence speaks out of every page! It speaks clearly enough out of the pages he left untouched, for his self-restraint is truly masterful; but it speaks still plainer in the suggestions he did make; for they are so delicate, so respectful of the essence of the work, so unmisstakably confined to mere auxiliaries, to matters of little careless negligence on the author's part or pertaining to the limitations of the piano of Schubert's day, that none but a narrow-minded letter-worshiper could find fault with them.

Yes, he worshipped the *spirit* of a master's work! If the letter expressed it adequately, he felt it at once and strictly adhered to that letter. Bach, for instance, he never touched with the editorial pen (and he was a profound Bach scholar), for his transcriptions of the organ-fugues cannot come under that head. But when he played Beethoven he did, here and there, resort to an occasional doubling of the bass, or to make a chord more full if the climax required it. In stormy passages of broken octaves in both hands (like in the two closes of the first Allegro in the Sonata in C, op. 2, No. 3) he always took alternating double octaves. It is more in keeping with the modern piano and produces the palpably intended brilliant effect much better.

He objected seriously to the deducing of a law or rule from such little liberties. "It must come of itself, because you feel like doing it; otherwise stick to the text!" Such was his frequent admonition and he was especially impressive with this advice when he dealt with one of those small-caliber fellows who saw his whole greatness only in such trifling things and who would quote as a precedent what had occurred to him on the spur of the moment, or who would charge to the teacher in him what the artist of genius had suggested.

Still, when dealing with those of whom he believed that they understood him, he went a goodly distance into the realm of freedom. Never so far as to alter the spirit, even of the smallest sentence; but he often did play things as he thought that "Beethoven would surely have written them, had he written in our day."

In modern music he used his freedom in the widest measure. Being beyond any possible question the prince of all piano-players of his time and surely also of all his contemporary piano-writers, he was a perfect Sherlock Holmes in detecting where, either through inexperience or oversight, an author had done injustice to his own thought; where a climax required a short prolongation to lead more satisfactorily to a grand pause, or to a great outburst; where a harmonic nicety, justified and required by kindred ones in the piece, or by the author's general style and manner had eluded his notice; where a little embroidery of the Chopin type was either too clumsy or stiff, or too flimsy for the occasion; where the author was negligently inconsistent in phrasing the derivatives of, or the allusions to, his own main subjects.

To new students he would, of course, point out such stylistic defects in the modern compositions they played; he would show plainly the esthetic necessity of "taking the due liberty of undressing the author's *andue* liberty"; but later on he merely suggested things, and finally left these matters to the students' own discernment, correcting them where they erred and regarding their occasional mistakes rather as errors of judgment than as artistic crimes.

(Continued on page 186.)

THE ETUDE

LISZT AS PIANIST AND PIANO-COMPOSER.

By W. S. B. MATHEWS.

WHILE Liszt began his concert-career as a wonder-child, and had become, under the careful management of his father, the family support, he was fourteen or fifteen, and his mother's complete support from the death of his father when he was but about sixteen, he does not seem to have regarded himself in any more serious light than that of a clever young player with a living to make. Accordingly, his successful numbers for public appearances were, above all, Weber's "Invitation to the Dance" and the Concertstück, which were then new; and he speaks of making great success with a sonata which Czerny had written for him. Although coming from Vienna and fresh from the kiss of Beethoven, there is no record of his having brought out in his concerts anything from that source. Most likely this was in part a consequence of his living in Paris, then, as now, anything but a satisfactory environment for a serious pianist. It is not certain that the early concert-programs of the young Liszt were distinguished by even the early forms of his later so celebrated transcriptions of airs from the operas in vogue. Naturally after so long a time information on this subject is difficult to obtain with precision; but this is the net result of all that I have been able to learn.

HIS PLAYING.

From the material of his playing it seems quite certain that the early distinctions of Liszt were due to his captivating manner, which as a boy was serious, charming, and full of sensibility, and as yet without the circumambient "atmosphere" of the successful virtuoso. Whatever effect he made must have been mainly due to a charm of touch, which possibly left him later, although upon this subject testimony is conflicting. For instance, Dr. Mason says that Liszt's touch was not sensitive and musical, but that in pursuit of the sensational he was likely to resort to any possible means of making a great noise. This may have been true of the Liszt of the Weimar period, when his concert-life was already ten years behind him, and his career as composer and conductor in full tide.

Very likely those who heard him later in life brought to the hearing, not the irreverent attitude of the Bilseus, Massoni, and the rest at Weimar, who saw Liszt every day upon familiar terms, and found in his playing traces of that masterful quality which certainly did distinguish it, and the experienced tricks of the old virtuoso, but something more like that of those who in proper form listen to the preaching of a celebrated bishop and always hear a good sermon. For example, one of the earliest tributes to the playing of Liszt, from any really artistic source, is that of Schumann, written in 1840. This selection, being too long for my space, is deferred to another part of THE ETUDE; it speaks of "the magical tenderness" displayed in an étude by Hillier; and the wonderful virtuosity of his playing in the Weber Concertstück. So also Mason says: "The difference between Liszt's playing and that of others was the difference between creative genius and im-

itation. His genius flashed through every pianistic phrase, it illuminated a composition to its innermost recesses," etc. ("Memories," page 110.)

WHAT LISZT DID.

First of all, he invented a peculiar kind of cadenza, which for more than one generation remained a sealed book to all but a very few virtuosos. In 1835, when Dr. Mason returned from Weimar, he had no more than at the outside a half-dozen concert-pieces by Liszt in his repertory. He used to play the "Lucia," the "Rigoletto" occasionally, and the first old Hungarian Rhapsody. Other pianists were no richer in this respect. Even Rubinstein did not have a large list of Liszt things; perhaps, in part, not caring very much for them. Bulow learned the incredibly difficult transcription of the overture to "Tannhäuser" soon after it was finished, and played it in concert about 1833. Now, these cadenzas of Liszt were keyboard forms pure and simple, combining chromatic scales and diminished chords, played with a real and a climax. He used to bring down the house with them. Nowadays all good pianists, even young girls, are able to do this kind of thing, and sometimes do it extremely well. The surrounding of melody by running work was not Liszt's patent, but Thalberg's. Liszt did a few things in this vein to show that he could; but, from a technical standpoint, aside from his tendency to tear things up with one of these cadenzas, Liszt obtained his effects by modifications of touch. Certainly he must have had wonderful control of power and delicacy, and it is more than likely that he did something in the line of quality, else he would hardly have done so much with his orchestral transcriptions of symphonies and overtures, which he not only wrote out for two hands, but often played them in public. For instance, at the Leipzig concert of which Schumann speaks so glowingly, Liszt opened with his own transcription of the Beethoven "Pastoral Symphony," and Schumann comments appreciatively upon the nerve displayed in doing this in the hall where the same symphony had so often been played with the best orchestra then existing. Yet he gave a distinctly new impression of the power of the pianoforte as a musical instrument. It follows, therefore, that this new impression could have been due to no other cause than the distinction of conception and a rare and peculiar power of expressing his mind through the ends of his fingers.

SUGGESTIONS FOR PROGRAMS.

Liszt's work as an intentionally original composer began about 1833, and went on seriously up to about 1840, during which period he was not only composed a great number of sketches of Swiss, Italian, and other scenes of travel, and a variety of operatic fantasies, and made various transcriptions from Schubert, but also, perhaps, had begun his more important works, especially the sonata in B-minor, which is probably his most important bid for immortality as composer. Those who care to do so can find in the following

selections material for illustrating the state of Liszt at that time. They have been taken out very carefully as best representing the Liszt of, say, 1835.

The Chapel of William Tell. Swiss Scenes, No. 1. (5th Grade.)

The Homeliness of the Country. Swiss Scenes, No. 8. (Easy 5th Grade.)

La Pastorale dell'Alpi. Melody by Rossini. (Easy 4th Grade.)

Nocturne. The Serenade. Melody by Rossini. (Easy 6th Grade.)

The Bells of Geneva. Swiss Scenes, No. 9. (6th Grade.)

The Angelus. A Prayer. Scenes from Tevral. Third Year, No. 1. (5th Grade.)

Consolation, No. 5. (4th Grade.)

Consolation, No. 2. (4th Grade.)

The foregoing illustrate mainly the early period of Liszt. The "Chapel of William Tell" is a sort of melodramatic piece, intended to illustrate the feelings of a patriot standing in the chapel of Tell. It opens with a grave and organ-like theme, followed later by a more broken melody of a recitative effect, and later the first subject, the patriotic hymn, returns with full force of the brass. The second piece has a sad and sentimental melody for middle part. The "Shepherdess of the Alps" is a very simple little piece, a rustic dance which is carried on in an Alpine chalet. So also the "Angelus" is of a church-like character, and is available for organ as well as for piano.

In a more brilliant line the following are very satisfactory examples:

"Rigoletto." (7th Grade.)

Lucia. (The Sextet.) (8th Grade.)

Concert Study in D-flat. (10th Grade.)

Elogue. Swiss Scenes. (7th Grade.)

Au Bord d'un Source. "By the Spring." (10th Grade.)

These illustrate the concert style. The Concert-Study is a very interesting example of Liszt's original work. Throughout there is a curiously attractive, yet incomplete, melody which appears in a variety of ways. Several climaxes occur. Next to this I prefer the "Spring" piece above, which is, however, very troublesome to play, requiring plenty of fingers and excellent nerve. It is full of rapid changes of hand-positions and a quick motion, so that there is hardly ever an opportunity for a player missing something to recover himself.

The most available chapter of Liszt's work for teaching is furnished by his transcriptions from Schubert, Schumann, and Franz. Of the Schubert songs there are forty-two in all, and I believe all were done prior to 1850. The Augener edition is in three volumes, and as a rule, the one you want is in the other volume. The Peters edition has one volume containing fifteen, among which are those we generally want:

"My Sweet Repose." (5th Grade.)

"Hark, Hark, the Lark." (6th Grade.)

The Wanderer. (6th Grade.)

To Be Sung on the Waters. (10th Grade.)

Belief in Spring. (9th Grade.) (First Stanza, 5th Grade.)

The Erl-King. (10th Grade.)

Ave Maria. (10th Grade.)

THE BEST SCHOOL FOR EXPRESSION.

By ROBERT D. BRAINE.

If a teacher has in his class "dull and muddy minded" pupils who seem to be hopelessly destitute of taste, feeling, expression, and enthusiasm, he cannot do a better thing than advise them to go to the opera as much as possible. There is no form of the musical art which forms such a school of expression as the music drama. A pupil who would tire of a piano-recital or orchestral concert in half an hour will sit through a three- or four-hour opera in a state of breathless delight, imbibing at once musical education, and learning the language of expression.

Music is the language of the emotions, and nowhere is the emotional side of music so powerfully shown as in the opera. Here we have light, color, an interesting story, the wedding of words to the music of instruments, scenic beauty, and marvelous stage-effects all blended together, with the music appropriate to the scene and emotion.

Instrumental music is all a more or less imperfect imitation of singing, which will always remain the basis of all music. Every great instrumental artist models his performance on dramatic singing, the highest form of expression known to man. The instrumentalist can learn from the singer and the singer from the instrumentalist. The greatest teachers of instrumental music, piano, violin, etc., in the time of Malbran, the great prima-donna, used to advise their pupils to hear her and base their playing on her singing. Malbran often advised rising singers to frequently hear her husband, the great violinist de Beriot, play the violin, as they could learn much from his matchless style. Paganini, king of violinists, advised all violinists to take as their model the singing of a great dramatic soprano, if they would excel.

All music is dramatic, and pictures some emotion. In no way can this emotion be so powerfully portrayed as at the opera. Here we have every human at hand to develop the full meaning of the music; dramatic artists who act as well as sing, a large chorus which gives us sublime masses of tone, an orchestra with various instruments giving us every possible shade of tone-color, and a *mise en scene* which powerfully excites the imagination and the emotions.

Take the case of a pupil who is studying the "Tower Scene" from *Il Trovatore*, transcribed for the piano. After having mastered the composition as he supposes thoroughly, let him hear the opera. Now he hears the solemn *Miserere* sung by human voices instead of by the piano; then he hears the mournful beauty of the tenor solo of Manrico, and the despairing response of Leonora. A new light breaks in on the pupil's mind. Now he knows for the first time what the music is for, and he will play it in an entirely different manner hereafter.

Pupils, especially beginners, do not at first grasp the meaning and artistic necessity for the various elements of light and shade, the piano and forte, the *sfz*, *smorzando*, *ritardando*, *accelerando*, and the countless other effects by which music is made intelligible. The average pupil if left to himself will play in dead monotone, without a ghost of expression. It is the necessity of such expression that going to the opera will teach him. He will insensibly learn to associate the increase or decrease in speed or intensity, the sudden explosive bursts of tone, the tremulous climaxes, etc., with the emotions and feelings which call them into being, and will gradually base his own playing on these models of expression, so true to art and nature.

Music is like a language, which one must study as he would Greek or Persian, and it is only after years of study that one can understand a great musical creation in its fullest sense. In no way can this language of expression be so quickly acquired as at the opera. Attending a good opera once a week is

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a liberal education in music. No matter what branch of the musical art the student is studying, he will find something for him at the opera. The opera-goer hears characteristic music fitted to every possible kind of a scene or phase of emotion, and if he is a student of the least intelligence, he soon learns to recognize its meaning and to adapt it to his own instrument. If a musician knows what a composition represents, he will naturally give it appropriate expression.

MUSIC AND THE SEASON.

By MARIE BENEDICT.

AS THE spring is gradually unfolding its charm in the outer world, to be succeeded in time by the joy of early summer, the teacher may markedly enhance the pupil's interest in the lesson and in the practice-periods by the use of pieces whose titles and contents associate them with the season; with the outdoor life and the out-door mood. There are many such pieces available for the easier grades of music study.

For instance, Grieg's "To Spring," Mendelssohn's "Spring Song," Godard's "Swallows," and McDowell's "To a Wild Rose" and "To a Water-Lily." Of a somewhat higher grade of difficulty, Grieg's "Papillons," Schytte's "Forest Elves," Godard's "Pan" or "Pan's Flute," and Jensen's "Dryad" and "Murmuring Zephyrs."

THREE POINTS OF VALUE.

Music thus associated with the season may be made to influence the pupil to fuller development in several different lines. First, with a teacher who is enthusiastic, who is really in love with the subject, it may serve to quicken into action the pupil's latent interpretative faculty by its illustrative emphasis of the truth that every genuinely musical composition, no matter how simple it may be, reflects somewhat of life, its own and felt by the composer. The picture in tone-color, as we say, purely subjective, individual, and allied only with the mood of the composer at the time of writing; but even this is very closely connected with more general life, for the composer's mood is the product of the contact, or, far more frequently, of the struggle, between his own individuality and the world as he has found it. It may be suggestive of the great principles and personages of the world of action, or of the fanciful, mythical, allegoric scenes and beings of song and story, or of the world of Nature, with its ever-varying moods of storm and sunshine, of struggle and calm.

The earlier, and the more deeply, this truth is impressed on the mind of the pupil, the sooner will his interpretative power, if he have any, be awakened and brought into action. In other words, the sooner will his playing prove to be music, instead of mere notes. The crying need of the mass of pupils to-day is development in the field of expression, in the power of interpretation. Of the making of many notes there is no end; but where are the pupils who can give really satisfying renderings of the simplest piece, as judged by genuinely musical standards? It may be said that such standards are too far beyond the ordinary pupil's ability; but have not the highest ideals always led to the greatest accomplishment? Was anything ever gained by the substitution of standards which might be attained with no very great difficulty, for one whose height above the individual's present power of accomplishment is a constant incentive to renewed application, to more earnest endeavor?

In these little Nature pieces the connection between the music and the ideas suggested by the titles may readily be pointed out by the teacher; for each number is delightfully characteristic, of the mood influence, the individuality of its subject. All this, of course, will not be immediately grasped by the pupil; unless he be blessed with very unusual musical gifts,

much time and patience will be required from the teacher before the interpretation will be at all satisfactory. But much of the unmusicalness of the playing of the average pupil is due to the fact that he is allowed to march gaily through piece after piece, with little, if any, thought as to the real meaning of any one of the list; or of the time requisite for the thorough study which would enable him to do the composition, and himself as well, something like justice; and with still less thought concerning the province of music, in the true interpretation of the phrase.

The second way in which the use of music associated with the seasons may conduce to the pupil's growth is in drawing his attention to, and stirring his interest in, the wondrous charm of the out-door world. In initiating the study of Nature, establishing the beginnings of that which may and should prove a growing intimacy with her Protean moods, phases, the teacher directs the pupil to that which may be the source of infinite enrichment of his individuality, of the broadening and deepening of his mental powers, and which shall thus prove of lasting value in his special study, as well as in every point of contact with life.

Thirdly, the reflection in melody and harmony, of the spirit of the beings of myth and fairy tale, of those representatives of Nature, with whom the imagination of the race in earlier days, peopled forest and mountain, field and spring, should lead to loving familiarity with the gems of poetry and story in which they hold sway; to study of literature, which will awaken the pupil's imaginative power as the magical influences of the spring-time awaken the flowers.

SUMMER.

Tchaikovsky's "June," "A Barcarolle," is another composition whose title is attractively suggestive of the summer-time; while its subtle hints to mind the large class of pieces associated with the dreamy flow of the river or the persuasive call of the sea.

I have recently noticed the announcement of a little set of pieces, entitled "Summer Pictures," among THE ETUDE's later publications. Their names are sure to take captive the fancy of the most youthful votary of the muse, so clearly do they speak of the happy out-door life in which the little ones always delight.

AUTUMN.

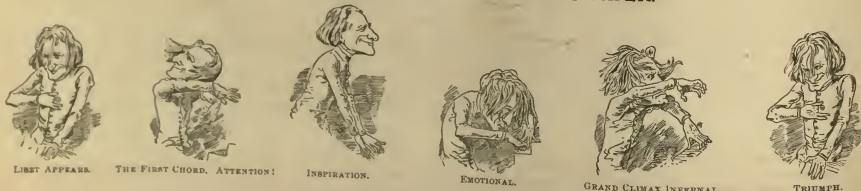
Turning to the time when the first sparkle of autumn's elixir is perceived in the air, we find Tchaikovsky's "September," "The Hunt," a number of considerably greater difficulty than its companion or June, but one which furnishes excellent practice, and which, when played with care, it should be, is an effective member of the pupil's recital list. Among pieces of the later season, when the glory of October is covering field and forest, may be mentioned McDowell's "In Autumn" from "Woodland Sketches" (the same set to which belong the "Wild Rose" and "Water-Lily"), and, in the opposite, but no less characteristic, mood of the fall, Perry's "Autumn Reverie."

WINTER.

For the winter, the teacher will find the most fruitful field, musically speaking, among pieces connected with in-door life; with the richness and brilliance of the court functions of long ago, as are the Polonaise and Minuet, with the accomplishment of the modern ball-room, as the waltz, or with the careless gaiety and jolly good fellowship of the homes of the peasants, where originated the mazurka, and many another dance of strongly individual rhythmic style and interesting history.

Turning again to the great Russian, Tchaikovsky, we have in "Troika en Traineaux" a number associated with snow-covered valley and hill, through which rings the infectious merriment of the sledding party and tinkle of the silver bells.

CARICATURES OF LISZT FROM A COMIC PAPER.



AN article which is to deal with the whys and wherefores which actuate different artists in the physical peculiarities and varieties of attacking and presenting pianistic work will necessarily leave scope for great diversity of opinion, for "*de justibus non est disputandum*," and even doctors disagree. Still there must be some underlying cause or principle, so elastic in character as to change and shift readily in its application to individual cases.

The difference in hands has considerable to do with the manner of using them, and yet it seems as if hands of all descriptions, sizes, and shapes have been made to play well provided the right man (or woman) was behind the gun. Tausig, Hauptmann, and Gieseler, for instance, had hands of the "Gothic" type, and Josef and Josephy do not wear number eight gloves; Rubinstein's hand was large and ample, and very fleshy, and d'Albert's resembles his in that respect. Josef's hands make up in width what they lack in length. The possessor of such hands is forced to resort to many peculiar motions in order to encompass stretches and skips, which Mr. Seabeok, for instance, could easily reach. Madame Carroon's hands and arms are solid and heavy and is marked contrast to the technical virtuosity of her fingers. Her fingers are of the very opposite features; one might go on and on *ad infinitum*, and yet all these artists play splendidly and have their own ways of doing it. Take Paderewski, for instance: His hands are muscular, the fingers long and slender, yet he controls the whole instrument with a firmness and a force of a single hammer to a *sehr* like whisper.

To some extent all artists are actors as well as poets, and are driven to that exponent largely by the audience. Men like Rosenthal, who disdain the half-dressed stage, the bald of long hair, who appear on the stage and seat themselves at the piano in a quiet, business-like manner, deprive themselves greatly of the beauty and glamour which a little eccentricity and a carefully chosen costume might add. After all, one is only too willing to consider the incidental ebullience and mannerisms a necessary evil and put up with it, provided the performance is satisfactory, and de Pachmann's nonsense is only tolerated, because, after all, when he settles down to his work, it is nobly done; the self-restraint which characterizes his rare appearance applies also to his everyday life; this rare quality lacks the physical force of Rosenthal and in that way does not play to the gallery with the same effect.

GREAT POWER FROM HARD PRACTICE.

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OF PIANO PLAYING

muscles from the finger-tips to the shoulder and use the entire combination like a sledge-hammer, not pausing in the descent, nor relaxing until after the stroke. This sort of playing is comparatively modern and was probably not used by the older virtuosi, who would otherwise have reduced the instruments of their period to kindling-wood very quickly. Rosenthal combines with this arm-movement a peculiar snapping of the wrist, something like the cracking of a whip, which, in his case, probably serves to relax the muscular tension.

But all these tight-rope walkers of virtuosity, these Blondines of the piano, do such prodigious practice that ordinary mortals never conceive of. These Rubinstein and other comets of the concert stage saw wood at the rate of 25 hours a day and 61 minutes to the hour, and never ask: How long will it take? Nor do they propose to accomplish day before yesterday's task on the day after to-morrow! The endless toll goes right along, and in that way they not only ascertain what they can do best, but also the manner in which that specialty can most easily be mastered, and these individual peculiarities at their own cases only, and often form dangerous precedents for others to follow.

They do not disdain to study a finale from a Liszt Rhapsody for years before presenting it to the public (Carreño), nor to retire from publicity for six or eight years after graduating with highest honors from a Vienna conservatory in order to file away unremittently at their technical deficiencies, real or fancied, until the high and ideal standard of their own goal is reached (de Pachmann). These artists study a task for two years, which it takes fifteen

in so short a time; they practice rigid and ticklish places in the "Don Juan Fantasia" and capriccios until the element of chance is totally eliminated; certain jumps as in the Chopin variations, opus 2, and the etudes, opus 25, Nos. 1 and 3, also at the end of the scherzo opus 31, and the scherzo from the sonata, opus 35, in certain Scarlatti movements, at the end of the first Schumann "Kreisleriana" number, and the coda of the fantasia, opus 17, also in some older compositions by Willmers and Moscheles are attacked unhesitatingly and played with perfect composure and absolute correctness.

The exigencies of the task often suggest the only possible technical solution; where, for instance, the harmonies fly free crawl along, as if in a fog after the second intermezzo in "Kreisleriana." No. 2, we use the fingers accordingly, low down, with something of the "finger touch," that all Bach is played with a high, clear, clean, and, in the "finger-stroke" goes without saying, for in no other way is the automatic precision to be obtained, which alone insures real polyphonic playing. Where sentiment is in motions and the fingers are to be used, a certain amount of tension is to in order to secure variety of tonal effects; in the "Andante" chords, which form one of the variations in Chopin's scherzo, which bright and gleamy effect is simulated by the use of the forearm, instead of using the wrist alone. No. 2, are played as Mendelssohn's scherzo, opus 16 with the lightest possible touch, played entirely in the air, with lightning-like rapidity of movement; the marvelous effect is accomplished by the wrist and the fingers seem to be in the best possible position to accomplish the desired effect and result.

making up the pressure what is lost by the lack of stroke. Chopin's nocturnes often require lengthened and curved finger-positions in quick succession, according to the required expression; light cadenzas usually involve curved fingers, arpeggio-work demands as well a horizontal position as the utmost freedom in other motions largely depending upon the shape of the hands, and no general rule can be given for the execution of such pieces. The middle portion, opus 25, No. 1, in which the performers are obliged to point and slide the hand almost entirely on the little finger, while the rest of the palm is in nearly a perpendicular position, will larger and wider hands can preserve more unity of condition. Broken-chord passages, such as we encounter at the beginning of the finale in Beethoven's "Moonlight" sonata, are best played with quiet and horizontal position of the hand, taking care to keep the thumb well over the keys; in all selections involving wide spreads—Liszt's "Waldesrauschen," etc.—the remarks given above in connection with the Chopin etude, opus 25, No. 1, will equally apply. Continued wrist-circles are often facilitated by shifting periodically from a low to a high position, and the wrist, when the wrist is the predominant factor, is often resorted to advantageously in Rubinstein's staccato etude, Liszt's "Erl-King," Godard's "En Route," and the middle portion of Chopin's polonaise, opus 53.

Of great importance is the upward arm-movement in pieces which commence with an unfinished measure: Schumann's "Faschings-schwank," "Grillen," and seventh novelté, and the opening of Mendelssohn's concerto, opus 25, illustrate this point well; the character of the hearer readily perceives the movement, and if the following measure is then played with proper accent, the rhythmic *rapport* is successfully established, without which the listener is confused. When, however, the tempo is too rapid, as in Chopin's concerto, the contrasts are required, as in the scherzo of Beethoven's sonata, opus 31, No. 3, and in the third variation from sonata, opus 26, a sudden stiffening of the muscles, coupled with an elastic arm-stroke, is in order. Often we introduce the beginning of a melody with a forearm movement effectively instead of using only the fingers, as in Neupert's etude in F, and Brassin's nocturne, opus 17; legato passages in double thirds are played with perfect quietude, the hands slightly turned in the direction toward which it is going; all unnecessary swaying motions of the arms are avoided without, however, encouraging any ungraceful rigidity. A peculiar charm is imparted to a mazurka or waltz with a Paulian character by a slight sympathetic movement of the body, but with him it is not accepted part of the whole show, and he is so utterly

Strongly to be condemned are the excesses of brute force and unwarranted changes of rhythm which characterize the performances of many great artists. But here again we must remember that "*quodlibet, fortis, non coere bori*" and that it would be stupid to insist on the tape-measure and the musical pedagogic requirements of Padurawski as to imitate his offenses. It is just as well on such occasions to temporarily dispense with our critical acumen, learn back, thank Providence and our stars for giving us this star, and mentally exclaim: "Go in, good boy, hit 'em again." But the result is deplorable when tyros like Gahrlowitsch and Hambourg set tradition and sanity aside and inflict technically imperfect and mentally unbalanced performances on us. While these weaker vessels the extraordinary strain of Wladimir's hands continue incessantly without rhyme or reason, and they disregard the fact that it is only when we are to tire and that while we strike that affects the tonic, and that, when the key is once pressed down and bottom is struck, nothing more can be done.

other's night-gale and "wee virescences, kann jedermann *glauben*." The truest test lies in the atmosphere created by the artist for the listener, and in this indispensable requirement, many fall while others glory in imperishable fame; it is in this regard that the strong objective players of the Rubinstein type excel, while the followers of the analytical and subjective von Bülow school suffer by comparison; intellectual pleasures may last longer than those of sensuous emotionality, but who would not rather enjoy the frenetic plaudits of an enthusiastic audience, wild with excitement, than the rational approval and deliberate attitude of a reasoning *comité*; from the box-office point of view, the former success likewise yields more of satisfactory and telling results, as evidenced by Kubelick's present experience in America.

Where we desire to emphasize the ending of one phrase, and the commencement of a new sentence, a deliberate raising of the arm of great assistance and makes the division more intelligible to the listener. There are some peculiar *portamento* effects in the *Andante* of Liszt's *Le Diable et la Colonne*, and *Cantique d'Amour*, where the same fingering is employed for continued double thirds or melodic notes; in such instances we use the whole forearm as a reinforcement of the hand, which is really active while the fingers are comparatively passive, yet firmly held. The position of the pianist should be reasonably quiet, the face should not be poised over the keys, nor is it good form to employ the thumb to assist in the closing of the fingers of the hand at its conclusion, with a corresponding oscillation of the head in the opposite direction. We rarely hear a perfect legato nowadays, but are usually treated to a semisaccato with obligato pedal and an immoderate use of the soft pedal, and it almost seems that an artist who plays a pure legato is relegated by the patronizing critics of the day to the class of the *Andante* of Hummel, Moscheles, *et al.*, and yet this very quality is extolled in the work of singers and violinists.

It is thus evidenced that circumstances govern cases; those who claim to have rigid and cut-and-dried methods for each exigency are like the doctors whose patients die after a successful operation; it is like pronouncing the word either—you can say either, or iether, and whichever you use somebody will make you wish that you had said the other some use a high wrist, and some the low, and most of them ought not to attempt using theirs at all. Some of the best work is done by unconscious volition; you ask the artist and he answers: "*Je ne sais quoi*." He is like the darkey at the hotel who picks up your hat from five hundred others, not because he knows that it is yours, but because you gave it to him. Call it intuition, or intuition, or aptitude, or genius—some have it, and others never can acquire it; perhaps it is Kismet. We heard a little 17-year-old girl here a few weeks ago who played a tremendous program superbly and seemingly had nothing more to learn, while only last week I attended an exhibition of very poor piano-playing by a lady who, chronologically speaking, had ample time to do better, and there you are! When I studied in Berlin many years ago Ehrlich made the same point in regard to Anna Mehlig, who was just beginning to attract attention, and who at the age of 16 played with dazzling technical facility; practice will do much, but not everything, and we remember Josef Hofmann at a tender age. I have to remember a masterly performance of the Bach-Liszt 3-6-minor Fantasia and Fugue by Adele Aus der Ohe at the age of 13, and of Chopin's 12 minor concerti by her at the age of 15. There are apprentices until we are 50, and find it a hard C. O. D. world; some drop out, some are knocked out, while others are forced out, and I pity the many who are completely out, and do not know it, and their name in the profession is legion.

CAREFUL STUDY.

There is a disposition to underestimate the difficulty of the task, and we do not place the blame of failure where it really belongs, and often we practice a seemingly easy selection like the Bocherini menuet for month and then wonder why we cannot accomplish it, instead of thoroughly investigating the real state of affairs right at the beginning and saving valuable time in the end thereby; there are many performers who play neither well enough nor hardly enough to interest us; they are on a level of dull, respectable commonplace mediocrity; to this category belong the people who give "functions" at fashionable hotels under patronage of society people, and whose adventuresome remarks are intended to attract attention to themselves; with them it matters but little what they how they play; but with earnest students the hobby is a matter of much concern, and I trust that the above desultory hints will prove of service.

When you play Schubert's "*Du bist die Ruh*," look for the very repose which is intended, whereas Kullak's arrangement of Lützow's "*Wilde Jagd*," with its bugle-calls and cavalry charge, necessitates a vigorous, staccato and violent treatment in accordance with the score.

Variety is the spice of life and furnishes the condiment which seasons the common gruel of existence. Interpretation is largely individual, and many sins are committed in the name of tradition; the means of interpreting are also unlimited and cannot be defined accurately. I have read the preceding article in *THE ETUDE* on the same topic with interest; the writers gave their own experiences, which make good reading, but is hardly convincing; when all is said and done, each performer is apt to make his own selection from the hill of fare at hand. In listening to an artist, judge him by his best effort only, for they furnish the correct criterion; where there are strong lights, there must be also powerful shadows.

MR. ARNOLD DOLMETSCH, a noted musician and piano-expert of London, contributed an interesting article to a London paper on "The Modern Piano and the Modern Virtuoso," from which we have reprinted the following:

THE gorgeous tone these highly trained athletes can produce entirely fills the very largest halls, and they can compete with an orchestra of a hundred performers. But the original nature of the instrument has become entirely transformed. The delicate chamber-music of Mozart and Beethoven can no longer be easily heard. The tone of the modern stringed instruments has increased in the same proportion, no violin or violoncello has a chance of being heard in connection with a piano-playing going full justice to his instrument. If the player uses a delicate artist—their are such—the softness is too muffled and dull to blend with that of the violins. Besides, there is a want of equality between the piano and the violin. The modern piano that spares him which is fatal to concertos and chamber-music. The solo pianoforte works of Beethoven are also in a great measure altered on the transformed instrument. Beethoven frequently writes full, close chords very low down the scale, which though beautiful on the comparatively thin-toned instrument of his time, only make a confused noise on the modern ones, which he frequently requires to be played in the highest register of the instrument. Even the music of Chopin and Schumann can no longer be heard in anything approaching the balance of tone intended by its composer.

"Still, with all its faults, the modern piano is a necessity, and will be regarded as such so long as the present demand for loudness before anything else will endure. Moreover, its existence is justified by the effects which can be produced on it by great players, but in an ordinary room an instrument of this calibre is a waste of money."

ber is out of place. The average amateur has no more hope of being able to bring out its qualities than of rivaling the athletic feats of Sandow. It is true that pianos of reduced size are made for those who have not the room for the means of indulging in a full-sized one. But the reduction is made practically in one direction only, namely: in the length of the instrument. The bass strings are shortened, but made thicker in proportion, which injures the quality of the tone without much reducing its volume. Besides, the shortened instrument becomes so shapeless that no outside decoration can disguise it, and its presence in a beautiful room is rendered impossible.

"No very material increase of power in pianos seems probable at present. A reaction, sooner or later, is inevitable; and signs are not wanting that it has already begun. Some of our leading pianists know quite well that the growth of the pianoforte has not been an unmitigated good, and they are looking for progress in another direction."

OUR Puritan ancestors were lacking, to a certain extent, in the saving grace of a sense of humor. There is a sublime ridiculousness in condemning one for not letting you think as you please, and then turning around and trying to make some others think as you please, with a penalty of death. Our forefathers were oppressed with an undue sense of right; they took life hard; and a part of our heritage is the feeling that pleasure is wrong: that unless we grind and give up all hope of enjoyment we will fail in the race.

No mistake could be greater. Even Ruskin, whose sense of humor is small, says you can get only dust by mere grinding. If you carry your labor, either of mind or body, beyond a certain definite limit, that waste of energy is incalculable. If you use your muscles too continuously and severely they will contract and become as inflexible as a bar of iron. If you push your body too far you will congest, and so to speak, and your head will feel like a hard-boiled egg. If now you force yourself you will perhaps break the machine, and a collapse is one of the worst things that could happen to a man.

But one may labor, and labor hard, if every now and then he can stop and have a good laugh; if he do not take himself too seriously, and will come down off his pedestal and look about him and see the joy and life in life. Hard work does not kill: it is worthy. And to every shows a word of the perception of relative values: in other words, a lack of a sense of humor.

Often times people think to lash up their jaded powers with some stimulant, an attempt to cheat Nature that demands a reckoning; for she always collects her debts and with interest. What you must do is to relax. Go off and have a good time; do what pleases you most; and above all laugh. If you can laugh heartily, you are all right. Probably your conscience will prick you at this waste of time, but remember that, as Mark Twain says, a conscience is of no use unless it is well under control. Your too-tender conscience is a part of your Puritan heritage, and it must be modified by training.

There is needed only a word. Life is not a picnic, pure and simple, and everyone has to decide for himself just how much relaxation is necessary to keep him in tone. To the thoughtless and happy-go-lucky individual life is a joke already; but to the sincere worker there is needed rather the advice to go and have a little fun once in awhile and to relax. It is not too early for the hard-working teacher of music to be looking forward to the vacation-time and to plan for a period of true relaxation, of stimulation to body and mind, but on different lines from the work of the winter. If you need a little toning up now, have a little "fun" in your life. Don't make a grind of your work, and a task of your music.

Student Life and Work.

PRACTICAL WORKING RULES OF LIFE.

Every man should have an avocation besides his vocation.

It is better to do a thing than not to do it, all other things being equal. That is, in a lazy world, action is better than rest.

At the end of a year be able to say definitely what advance you have made in some one business in that year.

Do the thing you are afraid to do.

Do the duty that comes next your hand.

It is by the little pleasures which we give to other persons that we do the most to help the world.

We do not break engagements with others as easily as we break promises to ourselves.

It is a good plan, therefore, to agree to read or walk or study with other people.

The successful man is he who knows the difference between a large thing and a small one.

Face your perplexities.

THE STUDENT'S ATTITUDE TOWARD HIS ART.

I. HUMILITY.

Too many make the mistake of thinking that fondness for art implies the ability to succeed in it, and, on the other hand, where there is a consciousness of the possession of genius, there is too often a feeling that this genius will supply all the needed elements of success without care or labor on the part of its possessor, that it will even entitle him to look down from his fancied superiority on the work of those who have striven hard to gain the prize. This attitude is a fatal bar to success, because it is only by knowing and understanding and, above all, sympathizing with the work already done that advance becomes possible. This is what we meant when we wrote—in a previous article—"The study of any art should be undertaken in a spirit of humility." The art of music is greater far than any one man's matter how supremely his genius.

Even with the greatest composers—very few have reached the highest point in more than one department. This consideration may well give pause to the youthful aspirant who imagines he will march on a broad highway, with banners flying, to the top of Parnassus, instead of painfully toiling up the steep, rocky path, often torn with brambles, often stumbling in the dark, and, instead of peana of praise, but too often the mocking flutes of voices within as without.

The art that is based on the humble patient study of all that has achieved the suffrages of mankind is like a lofty tower based on the solid earth. That which is the result of untrained self-confident genius is like the flight of a balloon; it soars majestically, and men look on its flight with wonder and admiration, but it is subject to sudden collapse, not without detriment to the ambitious aeronaut.

There is nothing like widely extended study to bring the student to a realizing sense of his own insignificance when he discovers that the ideas he has fondly imagined himself to have evolved by the force of his own genius were old before his advent into the world of art.

Some time ago a magazine printed a number of rules for practical every-day life. We append a few for the benefit of our readers.

This desire to learn from any and every source seems to have characterized all the greatest composers; Handel learned from Lully the form of the overture, which he made his own; Bach was indebted to the Suites of Couperin; Haydn, to the string-quartets of Boccherini; the list might be extended indefinitely. This "great cloud of witnesses" ought to prove both incentive and encouragement to the earnest student to lay aside all his preconceived notions of his superiority to the natural fragrance of all-work—and, adopting the saying of a wise man to his art, he should say: "It is not our business to judge or condemn, but to understand, and understanding never comes but through sympathy."

The foregoing remarks do not apply only to the creative, but with even more force to the interpretative musician, the interpretative ability being admittedly a lower manifestation of genius than the creative. This being so, the interpreter is bound to respect his author and, as far as in him lies, absorb the meaning of his author. It is awful to think of the number of "sins of omission and commission" that are perpetrated under the guise of "original interpretation," which generally means that the "interpreter" is displaying himself at the expense of his author.

We once heard a good pianist—about twenty years old—say that Mozart's sonatas were not worth playing. We heard another—about sixty years old—a player for whom difficulties did not exist, say: "I don't know any music that is more difficult to play properly than Mozart's." The difference between the two may be found in the word *properly*.

In a few words, the right attitude of the student toward his art is—determination, modest self-consciousness, and willingness to accept the teachings that may be found in every school of art that has successfully withstood the test of time.—H. A. Clarke.

THE QUESTIONING PUPIL.

It is not our purpose, at this time, to go into the various causes leading to this condition, but the root of the matter seems to lie in the varying ability of pupils to draw from the teacher the best that is in him. The differences shown by pupils in this particular are most marked. Even the most conscientious, painstaking teacher will not succeed equally with pupils whose abilities may appear to be on a par.

It is in his ability to place himself *en rapport* with his teacher, to inspire his interest and enthusiasm, that much of the real temperament and individuality of the pupil is shown. In order to be continually at his best the teacher is in need of a certain stimulus furnished by the interest or a pupil in, and his responsiveness to the efforts made in his behalf.

The questioning pupil of the right sort is a new cell in a pleasant to instruct. Very frequently made known to the teacher through the medium of his questions, greatly to the advantage of both. It is by this means that the pupil best demonstrates his receptivity, his true line of thought, and his originality, if he have any.

On the other hand, there are many teachers, whose minds are perfect store-houses of practical knowledge, which a few pertinent and well-directed questions would cause to pour forth in abundance, who,

without the impetus of such questions, would probably remain silent upon those very points of which the pupil stood most in need. To the really studious and painstaking pupil questions of the greatest practical value will be constantly occurring. Such questions, tersely and succinctly put, serve as an invaluable guide to the teacher in his work, not only with the particular pupil offering the question, but also, in a degree, with all pupils pursuing the same subject.

Of course, there are good and bad questioners, and, no doubt, the bad questioner is more or less of a nuisance. There are pupils whose trifling, often irrelevant questions, are a constant source of irritation. These must be borne with, however, since it is the province of the teacher to encourage all questions in the hope that ultimate good may come from all and in order that the decided advantages to be derived from the good questioner may not be lost.

Of all pupils, perhaps the most discouraging is the stolid, phlegmatic individual who never asks a question. One never knows to what extent the interests of such pupil has been aroused or in what measure he may be really pointing by the instruction given.

The nervous or backward pupil, who from timidity refrains from asking questions, is, of course, not included in this category. Pupils of this class should be encouraged and brought forward in every possible manner, since among these some of the very best student-material may often be developed.—Preston Ware Orem.

POWER THROUGH REPOSE.

The Roman soldiers used to exercise and drill in sandals to which heavy iron soles were attached. When a forced march or any great exertion was required, these soles were removed. The consequent relief and lightness of foot enabled them to accomplish great things with but little sense of effort.

On the same principle, various gymnastic exercises have been devised for the use of piano-students. They consist largely of extensions and certain movements of the fingers involving awkward positions, which seldom or never occur in practical playing.

Such exercises are undeniably valuable in furthering strength and independence in a comparatively short space of time. Herein lies a danger for the ambitious student. He is apt to think that what does so much good in five minutes will do him twice as much good in ten minutes—that ten minutes, doubled or trebled, will advance him correspondingly. The value of repetition is great; it is the basis of all acquired power and endurance, but it must be used with judgment. Carried to an extreme, the muscles become strained, and often a total lack of power results. Schumann's *langue* hand is the best-known warning as to inconsiderate mechanical practice; but every teacher knows of similar instances. Unfortunately, too, it is generally those of the brightest promise who seek such short cuts to artistic perfection.

The error is one which arises from a misunderstanding of the actual physical effects of practice. As a fact, any physical exertion depletes the nervous cells of the part employed. The beneficial influence of an exercise is gained, not at the actual moment of exertion, but in the interval of repose which should follow it. To repeat the waste of tissue which it causes, the blood is attracted in larger quantities to the working muscle. It removes effete matter and new cells of an increased energy are formed. This is only possible during an interval of repose, minute though it be.

Exercises which do not tax the player's powers unduly and in which the natural position of the hand is not interfered with, for example, scales of a moderate power and movement, can be practiced comparatively long time without danger of injurious consequences. This is because the fingers have time to recover from their temporary fatigue during the passage from one to the other. Where there is a fixed position, or where there is any perceptible

muscular strain on hand, wrist, or arm, care must be taken to relieve the strain at more frequent intervals. Let the impatient student adopt as a maxim: Power through repose. He will find that this holds good physically, mentally, and psychologically.—P. S. Law.

STUDIES IN WRITING ENGLISH.

In the April number of THE ETUDE, Mr. Theodore Stearns made the valuable suggestion that the student of music should train himself to write down his impressions. This plan has now been adopted by me. Writing down what one has gathered from a certain study fixes those impressions in the mind. It also gives a starting-point for original thinking, and this is by no means its smallest value. A train of thought started on the firm basis of a well-learned lesson often carries the student on to broader and higher fields, and stimulates his ambition through the discovery that he can think to a good purpose.

But the aim of this writing is not to carry on Mr. Stearns' suggestion, but to indicate to those who are interested in the subject a book that will have great value.

Some time ago Prof. Arto Bates, of Boston, delivered a series of talks which were later published in book form under the title "Talks on Writing English." There are two series of the "Talks," the most useful to the student, at first being, the second series. The present writer can most heartily commend this work to the readers of "STUDIES IN WRITING ENGLISH." It gives suggestion and practical plans in regard to writing such as are not usually taught in schools, yet such as are of prime necessity to everyone who would acquire the power to express his ideas in good, clear English. Of course, it will not give a vocabulary; that is outside the province of the book. But it will give wholesome and clear suggestion as to choice of material, logical arrangement, clearness of expression, simplicity of style, paraphrasing, punctuation, etc.; just the points on which the young writer feels the need of help.

The student of music who wishes to make himself of the type of the best musicians of the day, a man of culture, of power of independent thinking and expression, will find much writing, guided by correct principles and good models, a strong educational force. I am firmly convinced that one does not know a subject in the best way until he has put down in writing his knowledge, until he can impart it to others in a clear, simple manner. It is the hope of the Editor that from the readers of this department will come the best thinkers and clearest writers who shall carry on the work of Music-Education.—W. J. Baltzell.

A STUDENT'S CLUB.

THE Hebron, Ill., Glee Club has arranged a course of study in fundamental music-theory, the work for each meeting being published in advance in the local papers. The meetings are public, and include study of the lesson, sight-singing, and reading of THE ETUDE. We cannot commend too highly this manner of carrying on club-work. If the Hebron Glee Club can have a number of imitators there is every reason to look for a rise in the matter of public interest in music. A club of earnest, willing students is a big factor for music in a community. Mr. B. H. Scudder is the president.

HURRY MAY catch a train, but it will never make a musician.

One of the happiest effects of knowing that others have confidence in us is the tendency it has to strengthen belief in our own ability.—Success.

THERE must be musical inhalation as well as exhalation! A good book, a fine poem, a beautiful landscape, a friendly word now and then from a good critic, and, best of all, enough study to keep one's spirit fresh—these make the teacher a living dynamo.—E. L. Winn.



THE ART OF FINGERING AS APPLIED TO THE PIANOFORTE LEGATO.

"It takes the art instinct to make sufficient account of the very small things in the study of music."

In the March ETUDE Mr. Louis Arthur Russell, in writing of the different touches used on the piano-forte, spoke of the Legato as the "fundamental touch, the normal quality of piano-playing." It may be said to stand for all that is most serious in music, into which the staccato enters only as the points of punctuation, the commas and colons. The Legato is the wise, the deep, the thoughtful, whereas the staccato is the sparkle, the unexpected, and, even, sometimes the absurd. The Legato is the pure amber, the gloomy dun, the broad and sweeping azure of music, while the staccato is the high-light, the flash, and the points of concentrated brightness. It would be as impossible to imagine music without staccato, as a language without punctuation or emphasis. Yet the staccato is generally subservient to the Legato, and its fingering is not nearly so arbitrary, it being often accomplished by clever "tricks and manners." Not so of Legato. The Legato of the pianoforte is a comparatively modern substitution. Its growth followed the growth of the instrument, and a glance at the evolution of pianoforte Legato proves that musical minds, in striving to express all that humans know of the beautiful in music, have not lost sight of the fact that this can only be done by means of the most practical aids, in the daylight of common-sense, and by the drylight of reason which bring it out of its dim and awesome obscurity and strip it of vagueness. "It may be true that music is born of moonshine and fragment memories, yet its expression is one of the most exacting of sciences." Thus, if Legato is to express a grand mood, a noble aspiration, or a dream of things beyond, it has got to do so by a system of fingering, and a manipulation of the fingers which will bring about the desired continuity, the necessary hiding together into groups sufficiently definite to express a thought. The curved line over a phrase which we call "a slur" is much better named by the Italians, who call it "a legame," a hind. We need just such a metaphysical ligature to bind brain and ears to the fingers; for without this union our physical parts can never become well enough trained to be the means of the expression of our spiritual selves.

The forerunners of the piano, the spinet and harpsichord, were staccato instruments; that is, having plucked strings, they were incapable of continued vibration, so that for the pianist, any fingering would do, and musicians applied that which was nearest, the violin; one, two, three, four, with the thumb hanging down quite idle and at ease, the drone of the finger family. Scales and running passages were as often fingered one-two, one-two, one-two, as any other way; fingers went straight down without ever a curve or an angle, and keyboards were as often as not quite on a level with the player's chest.

But when the clavichord came with its tangents close pressed against the strings in such a way that the player could fairly feel the vibration in the fingers, making it what has been called "a confidential instrument," then came the need for a different fingering. All five fingers were found to be none too many to bind together these delicious vibrations; so the thumb was brought up out of idleness and called "zero." The zero, looking like a note, and so occasioning many mistakes, was changed eventually to a cross; and here you have your so-called "American fingering," which really is not American at all, but the old, original violin-fingering with cross attached which came to us, as has almost everything else of the sort, by way of the English Channel.

The art of keyboard fingering now became a matter of importance. Pasquali in Italy, Heister and Schuler in Germany, were the first to write upon the subject. Others soon followed them, and, very funny, indeed, were some of the ideas expounded; but the important point is that out of it all came our modern Legato-fingering, by means of which the most sublime results are obtained in the simplest way.

So much for the past of Legato-fingering. At present we understand that Legato is gained as much through repose as through action. Just as the artist's whole success with his picture lies in the preparation of his palette of colors, so does the whole beauty of your Legato depend upon the preparation of your fingers for the tones you are to bring forth. And as the artist cannot prepare his palette all at once for the work he has to do, but must mix them anew each time he sits down to his easel, just so you cannot take a course in Legato and say that you are ready to play the Legato-touch. It must be a constant preparing; every time that you lift a finger from the keyboard you must prepare it for its next stroke; and you must do this consciously until it becomes so much of a habit as to be matter for your subconscious brain. This is the secret of a beautiful Legato, a constant preparing or bringing the fingers into proper readiness for play. You cannot let a finger lie on the key which is last struck until its turn comes to play again and have a smooth gliding from key to key. The fingers, when not playing, must be off the keys. Hand-position for Legato-work is not fingers on the keys; it is four fingers in the air, one finger down; and this is true for all Legato scale and running work. For smooth tones, pure unmixing vibration, and continuity, the fingers must be in the air, in readiness; free of the keys when not in actual motion.

Professor Barth said to a young lady who went to Germany to study with him: "You jigger; all American jigger!" While it is hardly possible that the professor ever heard the very American phrase, "Well, I'll be jiggered," he nevertheless seemed to think that the term expressed very well that jar of the hand so common among us. You know if, walking in the dark, you come to a step which you think is twelve inches deep, and you make the impulse to send your foot down that far and it only proves to be three inches deep, you receive a jar which goes right to the top of your head. In the same way if you try to play a Legato-passage with fingers down on the keys, the force of the impulse and the contact together send a jar back into the hand, and you do most certainly "jigger." The fingers must be prepared in order to be ready to perform an action; you must pull back the trigger before you can discharge the pistol, and you have got to lift your fingers in order to drop them.

Properly lifted fingers, fingers in readiness promptly to supplement their fellows, and carefully measured distances will enable you to draw from the piano Legato passages as smooth, even, and "well continued" as those which issue from Melba's throat.

The aim of a performer should be not to render the entire time-value of a musical thought, but to determine the differences of time between the several notes contained in the thought according to his own best judgment. Herein lies the whole art of rubato playing. On coming to the end of a musical thought thus rendered the time-value of the entire thought, of course with the corresponding tempo, should tally precisely with the time-value of such a thought played throughout rhythmically. This should be the real touchstone for an esthetic rubato performance kept within normal bounds.—Josef Hofmann.

First instruments the spinet and harpsichord, were staccato instruments; that is, having plucked strings, they were incapable of continued vibration, so that for the pianist, any fingering would do, and musicians applied that which was nearest, the violin; one, two, three, four, with the thumb hanging down quite idle and at ease, the drone of the finger family. Scales and running passages were as often fingered one-two, one-two, one-two, as any other way; fingers went straight down without ever a curve or an angle, and keyboards were as often as not quite on a level with the player's chest.

But when the clavichord came with its tangents close pressed against the strings in such a way that the player could fairly feel the vibration in the fingers, making it what has been called "a confidential instrument," then came the need for a different fingering. All five fingers were found to be none too many to bind together these delicious vibrations; so the thumb was brought up out of idleness and called "zero." The zero, looking like a note, and so occasioning many mistakes, was changed eventually to a cross; and here you have your so-called "American fingering," which really is not American at all, but the old, original violin-fingering with cross attached which came to us, as has almost everything else of the sort, by way of the English Channel.

The art of keyboard fingering now became a matter of importance. Pasquali in Italy, Heister and Schuler in Germany, were the first to write upon the subject. Others soon followed them, and, very funny, indeed, were some of the ideas expounded; but the important point is that out of it all came our modern Legato-fingering, by means of which the most sublime results are obtained in the simplest way.

So much for the past of Legato-fingering. At present we understand that Legato is gained as much through repose as through action. Just as the artist's whole success with his picture lies in the preparation of his palette of colors, so does the whole beauty of your Legato depend upon the preparation of your fingers for the tones you are to bring forth. And as the artist cannot prepare his palette all at once for the work he has to do, but must mix them anew each time he sits down to his easel, just so you cannot take a course in Legato and say that you are ready to play the Legato-touch. It must be a constant preparing; every time that you lift a finger from the keyboard you must prepare it for its next stroke; and you must do this consciously until it becomes so much of a habit as to be matter for your subconscious brain. This is the secret of a beautiful Legato, a constant preparing or bringing the fingers into proper readiness for play. You cannot let a finger lie on the key which is last struck until its turn comes to play again and have a smooth gliding from key to key. The fingers, when not playing, must be off the keys. Hand-position for Legato-work is not fingers on the keys; it is four fingers in the air, one finger down; and this is true for all Legato scale and running work. For smooth tones, pure unmixing vibration, and continuity, the fingers must be in the air, in readiness; free of the keys when not in actual motion.

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THOUGHTS SUGGESTIONS AND ADVICE

Practical Points by Practical Teachers

PASSAGE-PRACTICE.

VERLIE V. JERRY.

From getting control of a difficult passage I have found these methods of practice very helpful:

First, divide the run, or passage or what-not into groups of four notes each; if it is in triple time into groups of three or six. Play, say, ten times, very slowly with a strong accent on the last note of each group; then make the same number of repetitions with the accent on the 2d, 3d, and 4th note of each group in turn.

Follow this by many repetitions of the passage, using first the extreme mastic touch at a slow tempo, then the mild staccato at a more rapid tempo.

Then practice with the indicated expression as follows: Play a group of four notes a number of times very slowly, then exactly double the speed, and after a few repetitions make a dash for extreme velocity. Play the next group in the same way, then join the two groups, thus making a passage of eight notes, and keep adding another group till the whole passage is brought easily under control and can be played as a unit.

STACCATO.

MADAME A. PUPIN.

I WANT to tell how easily a pupil of mine acquired a beautiful staccato, and so recommend this method to those who are seeking short roads to success.

I had given her the charming little piece called "Harlequin," by Homer Bartlett. The measures contain generally four sixteenth notes followed by two eighth notes, the eighth notes in the right hand being staccato. I told her not to lift her hand from the keys for the staccato-notes until just as she was going to play the next note, when she must raise her hand from the wrist and let it fall at once on the next note, the motion of hand to be exactly like opening and shutting a trunk lid.

This was a very patient and painstaking pupil. She made haste slowly. She began with the metronome at 100 for a sixteenth note, and played each eight measures ten times before moving the metronome to the next notch. It took her a long time to reach a speed of 100 for a quarter note. Up to this time the eighth notes did not appear to be staccato, — simply an up and down movement of the hand, which effectually prevented the superfluous motion which many indulge in while playing staccato. But, as her speed increased, those eighth notes developed into a perfectly even staccato with the loveliest tone imaginable.

It took only about a week to secure this perfect staccato; but success will only come from beginning slowly; that is, one-fourth as fast as it is to be played in the end.

CHANGING TEACHERS.

F. S. LAW.

TEACHERS are apt to feel aggrieved when pupils leave them to study with some one else. Their *amour propre* is wounded; they are inclined to think that it casts a reflection upon their ability. They forget that many practical reasons may dictate such a change without any imputation of the kind, and, furthermore, that sometimes the best thing for both teacher and pupil is a timely separation. A certain teacher once felt that the psychological moment for such a separation had arrived, and determined to meet it frankly. The young lady had been studying singing with him for several years, and would probably have continued more or less indefinitely, but he realized that she had reached a point where another personality would accomplish more for her by arming her from a certain routine into which she had fallen.

Besides, the fact that she was studying with a view to supporting herself laid an additional responsibility on him in seeing that her course was wisely directed. Accordingly he said to her openly: "I think it is time for you to have a change of teacher. We are becoming too much used to each other; I know just what your faults will be at each lesson, and you know just what my corrections will be. Another teacher may say the same things, but will say them in a different way; they will have more meaning to you and you will make better progress."

The result proved his wisdom. Under his advice the surprised girl chose another teacher, bent to her study with fresh enthusiasm, and in time attained eminence as singer and teacher. She never forgot the kindly offices of her first teacher in advising her so usefully for her own good. The confidence she felt in his judgment led her to send him many a pupil in after-years, when she was in a position to do so, and he often remarks, with a smile, that his best stroke of business was the loss of that particular pupil.

LOOKING OVER THE ADVANCE LESSON.

PRESTON WARE OREM.

IN the assignment of new work for study and practice from lesson to lesson too much care cannot be taken thoroughly to explain in advance the purpose of the new work, its principal features and peculiarities, and the best methods of surmounting its difficulties. This is a point to which too little attention is paid.

In the few days intervening between lessons much harm may be done by incorrect practice, and faults may be acquired which may require several lessons to undo. In this manner valuable time is frequently lost. A careful analysis of the new work, together with a practical explanation of its object, would in a great measure obviate such drawbacks.

Moreover, it adds much to the trust and interest of the pupil in practice to have some understanding of these matters in advance. Many pupils, for instance, look upon physical exercises as an unnecessary bore, simply because their bearing upon the practical side of piano-technic has not, at the time of assignment, been imparted to them. Without a realization of its object work of this kind usually falls flat.

In a similar manner valuable technical exercises lose much of their point. They are not interesting to listen to, and some definite inducement must be offered to secure intelligent, painstaking practice. The practice of scales and arpeggios and passages based upon them is absolutely useless without the most minute analysis of all the points of technique involved in their correct execution. A Cramer study or a Bach invention can be made highly interesting and of much value to an intelligent pupil by a few, well-chosen words of analysis and practical advice. This principle may also be advantageously applied to the assignment of pieces, which, although they need not be minutely analyzed at the outset, should be sufficiently explained to prevent incorrect practice on the part of the pupil.

HOW SHALL WE INTEREST THE PUBLIC IN MUSIC?

E. A. SMITH.

SHALL we interest the public by giving recitals they don't care anything about? By giving lectures upon the lives of musicians, or upon musical history and theory? Yes—no—both—all—and more. Pupils' recitals will generally interest the parents tenderly; but how shall the vast majority be reached? The musicians are generally busy or too indifferent to do much outside their regular work. Yet there are numerous little fruits of sowing seed that are sure to bear generous fruit:

First: The Pupils' Recital to be given at the homes of pupils, at the studio of the teacher to invited friends, or in a hall to the public, with or without a small admission, according to circumstances.

Second: A Lecture Recital by some non-resident, or, if this is not favorable, a program now and then, made up of such compositions as have interesting history, or descriptive sketch, such as Rubinstein's "Kammerlied Ostrov," Liszt's "Gondolieri," Saint-Saëns' "Phaeton," Chopin's "Marche Funèbre," and a host of others.

Third: An occasional song-service in the churches, by the choirs. Stories of the familiar hymns in which the congregation may take part.

Fourth: Through the work of musical societies, musical clubs, and choruses.

Fifth: Music in the public schools. The music-teacher should be active in everything that will create an interest in music, for indirectly it will benefit him; he should therefore be willing to identify himself with every movement that will create a musical interest in the community. A musician who has not the spirit of willingness for the enterprise indicated is very selfish, or short-sighted, or both. America is certain to be a country as celebrated for her art and music as she now is for her commercial progress, inventions, and general prosperity. The reasons for this are many and conducive enough for a separate chapter. Cosmopolitanism, European travel, wealth, a desire for the best, opportunities for study, and instruction. With these, the highest development of refinement and culture is but a matter of time.

LEFT-HAND ANTICIPATION.

A. W. SEDGWICK.

LEFT-HAND anticipation, or, in other words, the striking of the left hand before the right, especially in chord-playing, is a subject which all teachers are familiar with, and therefore should be interested to know its real cause. As the anticipation occurs as often in the matured pupil as in the child, and in the musical as well as the unmusical person, there appeared to be a reason other than carelessness or lack of quick perception, and by digging down to the root of the evil it is found to be purely physiological.

By numerous experiments it has been shown that the operations of the nervous system require a certain amount of time for their accomplishment, for between the mental decision to perform a voluntary movement and its actual execution there is a short, but real, interval of time, during which a considerable part of the whole nervous mechanism is brought into activity. There is a great difference between individuals in the length of time required for the performance of nervous action, the quickness of the senses and the promptitude of the will frequently varying to a great degree.

In any given voluntary movement there are three different processes required in its entire accomplishment. They may be quoted as follows:

First: The act of volition, taking place in the brain.

Second: The transmission of motor impulse.

Third: The excitement of the muscular fibers to a state of contraction.

An instrument has been invented whereby the exact time of the transmission of nerve-force can be measured, and by different observations in the two opposite sides of the body there is a difference in the rate of transmission; for the right and left side lateral halves of the spinal cord, of from one to three tenths per second, always in favor of the left side; so it can be readily seen the advantage the left side will have over the right; thus every teacher should have much patience and perseverance in helping his pupils overcome this natural tendency, and if I mistake not he will find himself doing this same thing if he once forgets to control the habit.

An excellent way to get the best of this trouble is to cure the evil by a lesser, viz.: to let the right hand anticipate the left in alternation with hands together, and in time, with carefulness and conscientiousness, he will be able to play hands (nearly) in unison.

THE NECESSITY FOR BUSINESS ADAPTABILITY.

BY J. FRANCIS COOKE, M.B.

AT the completion of a course of preparation covering several years, during which time the student is so isolated that business of any kind is looked upon as a foreign matter, it is not surprising that some musicians are brought to the ridicule of many people by their ignorance of the very cog-wheels of commercial machinery that the majority of the world's population considers to be of paramount importance. If the student has the best interests of his art as well as his own at heart, one of the first lessons he will have to learn is that he can, in nine cases out of ten, accomplish much more good by adapting himself to circumstances imposed by logical customs than by forcing his prejudices or eccentricities upon the public under the guise of the evidences of a strong individuality. The most individual characters of all time have shown their foresight again and again by justly compromising upon small matters until the full fruition of their ideas came due. The close student will find that even such demonstrative and intrepid men as Napoleon, Byron, Wagner, and Farragut have in times of necessity adjusted their affairs to conform with surroundings extremely uncongenial to them.

When the musician attempts to conduct himself as if belonging to a different class or caste of society licensed to violate any or all of the time tried social customs he is defeating the purposes of his art. If he must be an iconoclast, let him confine his iconoclasm to his artistic work, and keep it entirely apart from transactions with his fellow-men. Music, after speech, is the most human of all forms of expression, and the musician should, by every rule or reason, be one of the people, in the broad meaning of the expression. It is only by coming in daily contact with "all sorts and conditions of men" that the creative or interpretative art-worker can ever hope to lay bare the secrets of the human soul. Aesthetic music, like aësthetic poetry, is often worthless. Bunyan was never alone while imprisoned. Robert Louis Stevenson, driven by ill health to a South Pacific isle, retained his grasp upon human interest by mingling with the natives and adapting himself to their century-old customs. The step from civilization was a great one, but many musicians live more apart from the world than the master-poet.

If the musician sees that wide-awake business men are making profitable use of the "card system" of indexing information recorded and then fails to apply the same system to his professional work simply because it has not been done extensively in the past, he is not only unprogressive, but is really retrogressive, as some more progressive man will surely avail himself of the benefits of valuable modern business aids and thus place his rival behind him in the race for artistic and financial success. Publishers, writers, and inventors, in introducing new musical systems, have to contend with a lack of adaptability upon the part of the musician, parading under the colors of conservatism, and almost unknown in the other arts and professions. Many musicians are unable or unwilling to undertake the examination of any other method than the one to which they have become "addicted." The dentist who is ignorant of cataphoresis, the physician who is ignorant of the use of the fluoroscope, the astronomer who knows not of the use of the photographic telescope are usually considered "old fogies" in their respective professions. The number of bright men in all of the professions is constantly increasing, and in music no variation to this rule of increase is observable. It is easier to learn by precept than by experience, although the latter way is far more convincing. Experience, however, will inevitably lead the unprogressive musician to realize that it is almost as impossible to make the public adapt itself to his whims, eccentricities, or prejudices as it was for King Canute to make the sea recede at his bidding.

Musical Items

AMERICAN automatic piano-players are winning their way in England.

The city council of Saint-Denis has voted the sum of \$240,000 for the building of a municipal theater.

The magistracy of Munich have given a subvention of \$1500 to the well-known people's concerts by the Kain Orchestra.

JUDGING from the number of performances, "Lohengrin" is the most popular of Wagner's operas, "Tannhäuser" coming next.

ALBIN HENITZ, a widely known Wagner adherent and organist of St. Peter's Church in Berlin, has completed his eightieth year.

The Paris Opera Comique recently gave its 600th performance of "Carmen," "Faust," "Figaro," and "Mignon" have had over 1000 representations.

JOSEF HOFMANN has been granted a patent for an improvement on a steam-engine. This is the second patent secured by the pianist since his return to this country.

KUDERLIK has returned to Europe and will concertize in England. It seems to be settled that he will give a series of concerts in the United States next season.

A "PARISIAL" manuscript by Wolfram von Eschenbach, a celebrated Minnesinger of the thirteenth century, has been discovered in Germany. It was doing service as a hook cover.

DR. HENRY EDMUND FORD recently celebrated the sixtieth year of his service as organist to Carlisle, England, cathedral, a record almost, if not wholly, unparalleled in musical history.

MR. HENRY PONTE PICCOLMINI, who wrote under his middle name as well as his surname, a number of songs which won considerable popularity, died a short time since in an asylum in England.

MISS MAUD POWELL has become successor to Lady Hallé as leader of a string quartet in London, in which relation she has won as warm praises from the critics and the public as for her solo playing.

A GERMAN paper says that three hitherto unknown compositions of Chopin are to be published, consisting of two waltzes and a mazurka, which bear unmistakably the stamp of the composers unequalled art.

The Municipal Council of Antwerp has voted a subvention of \$100,000 toward the cost of a theater for Flemish opera. In the United States private enterprise is depended upon for progress in this direction.

KANSAS CITY will have a May Festival, beginning the evening of May 6th, to continue two days and three nights. Carl Busch will be the director. Liberal prizes have been offered for competing church organizations.

The latest reports are that Mascagni is working on a new opera of which Marie Antoinette is to be the heroine. She will first be seen at the court of Austria, and later in France. The opera will consist of several short scenes.

A YOUNG woman, student of the Paris Conservatoire, having carried off all the prizes for which she was eligible, has declared that she will enter the contest for the famous "Prix de Rome," for which, hitherto, none but men have competed.

MR. ARTHUR HARTMANN, the young Hungarian violinist, who received his musical training in Boston, has won great success in Berlin, Leipzig, Vienna, and Budapest. He will be heard in the leading English cities during the remainder of the season and next fall.

cities during the remainder of the season and next fall.

MR. HORATIO W. PARKER, Professor of Music in Yale University, will receive the degree of Doctor of Music at the commencement exercises of Cambridge University, England, in June. Professor Parker is at present in Europe on a year's leave of absence. He will take up his duties at Yale next fall.

MR. J. H. HAHN, of Detroit, Mich., a well-known American pianist, composer, and teacher, was drowned, March 23d. He was born in Philadelphia in 1847. Mr. Constantin von Sternberg, of Philadelphia, will exercise direction over the conservatory at Detroit, until further arrangements are made.

A SUCCESSOR to Sarasate is promised in a boy-violinist of Spain, who is now in his thirteenth year. His repertoire includes several of Mozart's sonatas, Wieniawski's "Legende," Handel's Sonata in D, Grieg's Sonata in E, Beethoven's Sonata in E, Shindler's "Romance," and the Beethoven Concerto; quite a catholic selection, surely.

A "SCHUBERT ROOM" is shortly to be opened in the Historical Museum at Vienna. It will contain Schubert's piano, several paintings in which he is the central figure, busts, portraits of members of his family and friends of his youth, pictures of houses in which he was born and lived, personal relics, such as his spectacles, lock of hair, and many original manuscripts.

SOME German papers say that their country's fame as a center for music-teaching is in danger of being lost through inferior systems of training used in certain so-called conservatories. The American may not have the artistic temperament, as European critics maintain, but he is the best teacher for Americans, and there is less of the charlatan in him than in many foreigners who come to this country.

HANDEL left his manuscripts to a friend, who willed them to the private library of the King of England, thus keeping them out of the trade in autographs. Mendelssohn was very exact with his papers, so also was Cherubini, and their manuscripts went in the former form to the library of Berlin, those of the latter being given by his family, those of the latter being purchased after the French government refused to buy them for several hundred dollars.

ENGLISH music publishers and composers are having a hard time with irresponsible printers who get out a "pirated" edition of a song as soon as made popular. The copyright laws of England offer no adequate remedy for this condition, since the printers can rarely be found. One firm seized 80,000 copies of a pirated edition of a well-known popular song; 180,000 copies of another popular song have been sold to the great loss of both publisher and composer.

MR. HOMER MOORE, of St. Louis, Mo., is working up a movement for the building of a new auditorium to contain a seating capacity of upward of 3000, a recital hall of 800, and studios and class-rooms for a conservatory of music with which shall be incorporated a school for opera. A resident opera company is one of the points in the scheme. Those who are promoting the work have in view the making of St. Louis the musical and educational center of the southwest.

SOME very old and rare musical instruments have recently been added to the National Museum. According to the *Washington Post*, some notable instruments are an old English hompipe made of a section of a cow's horn, the bell being of the same substance, with a single reed and seven finger-holes; a recorder, a kind of instrument frequently mentioned by Shakespeare, of the nature of a flute; a fute-a-bee, a sort of precursor to the modern flageolet; a tabour-pipe, which is also mentioned in Shakespeare. This latter instrument is made of wood, and was played with the fingers of the left hand, the right being left free to beat a small drum.

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SOME time ago Mr. Robert C. Ogden, managing partner of the Wanamaker New York store, gave a talk on advertising in which he said, among other things: In the competitive race to-day you must: First, have something that people want; second, let the people know that you have it.

But aside from that, suppose your location be satisfactory, save that you have the national feeling that you would rather have a "waiting list" of pupils

than yourself to be waiting for pupils to come to you. Then go over the ground with the second thought: Let people know you have what they want. You may have used some means; there are others that are legitimate. You are known to the people of your community, become better known, socially as well as in a business way; it may not hurt you even to show definite interest in municipal affairs. You may have found your pupils' recitals as well as your own a good means to advance your interests. Study their weak points and strengthen them. You may have membership in a literary or club circle; show your best points there so far as your profession

is concerned. Keep in the public eye by honorable and legitimate means; do not refuse to play when called upon, publicly or privately, unless too much time is demanded. Let all your statements be accurate and temperate, and make no claims that you cannot substantiate; so that the public learns to know that what you say can be relied upon. There is no reason why an intelligent musician cannot devise ways to advertise himself that will be as effective and in keeping with his profession as those that the business man uses to draw custom.

A PROMINENT singer, in an interview recently, said: "Yes, I was a pupil of —, but I had much to learn after I left the studio, and much of my success has come from my own work since my student-days. My teacher did not do for me what I expected." This kind of spirit, in the presence of a teacher, is a sign that the teacher rarely expects to turn out a finished artist. That would discount the value of maturity and place the student of twenty on a par with the one thirty years of age. The real work is that of self-development, when the student begins to build for himself on the broad, solid foundation laid by the experienced teacher. How can individuality be developed if the teacher is to do everything for the student? If the teacher is to do most of the work, independence cannot be developed in the pupil. The whole scheme of a careful, practical musical education is to the end that after the student-days are over the artist begins to show himself, worked out by his own efforts. Therefore it is essentially unjust for a musician to depreciate the work of his teachers because it is not necessary to supplement their work. His development was not due to his own efforts only, it was in good part owing to the carefully started growth.

At the convention of the Southern Music-Teachers' Association last year a committee was appointed to communicate with the presidents of the Southern colleges in regard to several questions, among which we particularly note "the advisability of establishing a regular circuit of concerts which shall enable the music-students to hear good artists and the college to secure such artists at a very reasonable figure."

Theatrical managers have found it advisable to form combinations, and music-schools may well do so. The institutions in a certain section of the country will find it very profitable to work together, thus forming a compact circuit, reducing railroad fares to the artists, and giving them successive engagements. A circuit of this kind can also be arranged by musical clubs either separately or in conjunction with colleges, the particular aim being to secure the best artists at the lowest figure.

In addition to the advantages cited the organizations connected with such a circuit will have a fine means of increasing the interest of the local public in good music. They will form closer social and professional relations, and while a legitimate competition will always exist, there will be less antagonism than before.

We commend this effort to those of our readers who may be in position to follow suit. The directors of schools of music and conservatories should be alert to take advantage of every means to increase the attractiveness of the work of their institutions. They can afford to study conditions as carefully and closely as the man of affairs studies his business.

A SUGGESTION has been made by one who has had considerable experience in the teaching of theory and history of music in schools. It is that the work be placed on the same basis as the other work in the schools. For example, pupils in French or English are asked to give a free drill in the subject, and are asked to make abstracts, to carry on independent investigation, and additional reading for a thesis or essay, thorough "quizzes" are conducted, etc. The History of Music is worth just as careful and broad study, and the most successful class, in point of interest on the part of the pupils and in respect of permanent results, is the one in which the students are asked to work on the line of the most approved method.

In Theory of Music also the work should be such as to make the pupils independent; much use of the blackboard, continuing the work of another pupil, never omitting to give the *reasons* for writing a certain chord in a certain position. Theoretical work to be of the least value must develop and promote only the *thinking* of the pupils, and not independent thinking. We cannot give value to study that does not bring about mental discipline.

SPRING, the beginning of the physical year, marks the closing period of the teaching year. The renewal of the manifold activities of Nature should act as an incentive to both teacher and pupil to approach the close of the season with unflagging zeal and enthusiasm. It is, perhaps, but natural that all should at this time experience some sense of fatigue and consequent diminution of energies; nevertheless, all this may be overcome by some slight use of the will and by renewed application to one's duties; and in this the physical season sets us an admirable example.

Both teacher and pupil should strive to close the season with a flourish and to make, if possible, this portion of the teaching year the most successful in effort and fruitful in result.

This is also the time for rounding up and polishing off, as it were, the season's work. Both teacher and pupil should take account of stock in review of the past and in preparation for the future.

The effort of the teacher should be directed toward finishing effectually the work already accomplished and clinching its results. The teacher should carefully review his own work, seeking for possible shortcomings or omissions which may yet be supplied, and sedulously working over the ground in preparation for the work of the coming season. In all this the teacher should seek the earnest co-operation of the pupil, since it is to the advantage of both.

At this time also the best of fellowship should be cultivated between teacher and pupil, each mutually striving toward the desired end, each looking forward to the work still to come with pleasurable

Let there be no anticlimax, and let the final term of the year be its pleasantest and most profitable.

A WORD of suggestion, based on a quotation from Winston Churchill's novel, "The Crisis," has value at this time, when so many musicians—teachers, players, and singers—are taking up the pen to address themselves to a larger circle than the class-room and the studio can furnish. Oftentimes the message is a valuable one, but is clouded and vague in the telling.

"The importance of plain talk cannot be over-estimated. Any thought, however abstruse, can be put in speech that a boy or negro can grasp."

In addition to this we would say that, the more thorough the understanding and mastery of a subject the writer or speaker may have, the easier it is for him to express his thoughts in clear, simple words. Anglo-Saxon words are generally briefer, and also preferable to Latin and Greek derivatives. After an article has been written it is a good practice to see to what extent one may replace words from Latin by others from Anglo-Saxon roots.

Vocal Department
Conducted by
H. W. GREENE

OUTLETS FOR
VOCALISTS.

The profession

failure to succeed in the struggle to get into the front rank drives them into side-issues and too frequently into quackery. There is much to be said in defense of those who study the voice to sing, with the "lip" as a hopeful contingency; they most assuredly must do fundamental work, and do it well to give the question a fair test, and if their efforts are at all commensurate with the importance of the subject they can hardly avoid arriving at something worth while as singers or teachers.

While there are a few most notable exceptions, it is only justice to the pupil to expect him to prefer a teacher who has trophies to recommend him. On the other hand, real artists, great artists, rarely find the proverbial rainy day confronting them, for success as a singer means a fortune. To reason the question to its logical conclusions we might urge that the singer who was so imprudent as to disregard the inevitable future, when his own voice would be of no further value as a source of income, could hardly be trusted with the re-

responsibilities confronting others with voices. The history of individual attainment would also be a factor. Those who were acquainted with Campanini's brilliant and meteoric emergence from, and return to, obscurity would hardly place confidence in him as a teacher regardless of the heights he reached; while if Nordica, with her record of patient effort and ultimate success, should open a studio, she would have the confidence of pupils at the outset.

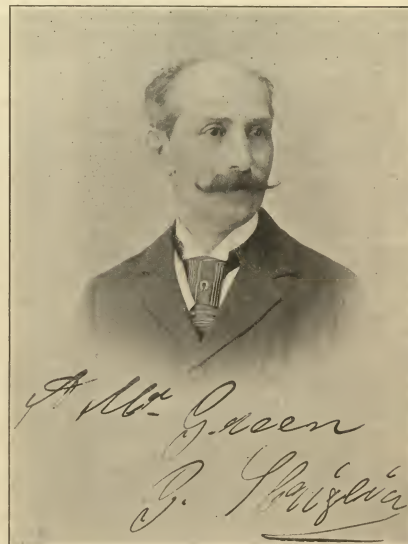
Contact with the vocal art to any professional extent is eminently calculated to equip its votaries with some qualities that are not necessarily inherent, such as Confidence, Self-reliance, if not Boldness, all of which might be comprehended by the one word Assurance; and it is this quality that must be estimated upon when people lay claim to a right to pose as teachers. While

make successes of many successes have been built upon failures, and since the failures of singers cannot usually be held to be so much their own fault as that of their teachers, it is perhaps only fair to allow them to use themselves as the horrible example, with the claim that the experience renders them all the more able to steer their pupils clear of the rocks that proved their own destruction.

We have as an outlet for vocalists the church, the stage, and the studio. The first is, because of the rapidly increasing popularity of vocal study, becoming a question of close competition; only the best equipment and inheritance being accepted by the churches who are willing to pay enough for the support of the singers. It was not long ago that singers who were not sufficiently well qualified to aspire to the stage were content to accept the emoluments of the choir-loft; to-day, those who cannot pass the rigid test for church-work console them-

selves by accepting more or less desirable positions in opera companies, light and otherwise. There is altogether a different complexion to the operatic outlook than that which obtained when many of the present teachers were pupils. The number of companies who give musical creations under the caption of light opera is at present great and increasing, and those who are not good sight-readers, but who can do a few special vocal tricks, find engagements.

Serious study more often leads at first to the church-choir; superficial study to the light opera. It is to be noted that grand-opera ranks are more frequently supplemented from the choir-gallery than



from light-opera singers. There is food for reflection in this; it points clearly to the truth that the training necessary at present for successful church-work is identical with that for good operative work. Of course, only as far as it goes; the added features relating peculiarly to operative work being readily acquired if the fundamental work necessary to good church-singing has been accomplished.

After the church and the stage, we have the studio; it is here that we find a higher plane of attainment than can possibly be demanded by the other outlets, which explains why there are so many pronounced failures. If all who would teach can look back upon careful preparation for a career and identify it with thoughtful experience in the work of teaching, they belong in the studio and will succeed there. It is the ephemeral success used as a magnet to attract impressionable people that is answerable for much or most of the atrocious vocal work that

is so greatly to be deplored. Whatever outlet you seek for your talent, let sincerity of purpose and a well-developed conscience stand as a mentor over your actions. This is, indeed, most important if you elect to deal with other people's voices.

SIGNOR SBRIGLIA
AND SOME
OF HIS PUPILS.

of study in Paris with that veteran maestro G. Strigila. Perhaps there is no teacher living at present more prominent in the public eye than this Italian-Frenchman, who has such unique, if not extreme, views on tone-production. As I knew him in my student-days, he represented the very antithesis of the modern popular ideas on vocal technique, and my desire to ascertain the master's present attitude to the subject prompted me to ask Mr. Skiff for a short article. Mr. Skiff is not a stranger to the readers of the VOCAL DEPARTMENT, and we welcome the following response to my request.—
VOCAL EDITOR.]

In an unpretentious, though very comfortable, apartment in the Rue de Provence, Paris, lives Signor Sbriglia, one of the world's famous vocal teachers, whose renown has been largely gained through his work with Mr. Jean de Reszke, the great Wagnerian tenor.

Sbriglia is a student of the Naples Conservatoire, from thence making his debut in the opera "*Brasseur de Preston*," by Braci. After some time in Naples he toured Europe, singing in all the grand-opera houses, and in 1866 went to America, singing with the Italian and English Opera Company in the United States and Mexico.

About twenty-five years ago he settled in Paris, devoting himself entirely to teaching. His first pupil he brought out in Paris was Otello Novelli, an Italian who made his *début* in the tenor rôle in "Martha," at the Italian Opera, which is now extinct, with Edouard de Reszke. His success was so great that Jean de Reszke, who was at that time singing baritone parts without success, being, in fact, so despondent that he contemplated leaving the stage, went to Sbriglia requesting lessons. Sbriglia assured him that his voice was of the true tenor quality, and that he should give up baritone work. His study with the master covered about six years, and all the world can now testify to the accuracy of Sbriglia's diagnosis.

Shortly after, Josephine de Reszke, a sister of Jean and Edouard, came to him. She it was who created the principal rôle in Massenet's opera, "*Le Roi de Lahore*," at the Grand Opera in Paris. From Paris she went to Spain, where she had immense success. She left the stage to be married to Baron de Kronenberg; unfortunately she died in Poland a few years after her marriage, leaving two little children.

Among his other celebrated pupils have been Lillian Nordica, Silyl Sanderson, Fanchon Thompson, Miss Pebe Strakosch, soprano, daughter of the impresario, Ferdinand Strakosch, and cousin of Adeline Patti, singing in Spain, Italy, London; Mr. Piançon; d'Aubigne; M. Castleman, now first tenor in the Opera at Algiers; and Madame Aduing, who sang at the Grand Opera, Paris, for five years, and also in Italy and London. After singing all the lyric operas, she devoted herself to Wagner. She enjoyed much favor as the soloist at the Colonne and Lamoureux concerts. Among his present pupils is a Miss Markham, who has recently gone to Bayreuth to study

Wagner roles with M. Sem, a Swedish tenor; Mr. William Hughes, of Washington, D. C., a possessor of a magnificent basso cantante voice; Mr. Whitedell Martin, of New York, a tenor of much promise, who has given up a fine clientele of pupils to devote his time to study for the opera.

Personally S. Briglia is very agreeable, a short man, with a very full chest, dark hair, and eyebrows, looking his nationality. In his teaching he sits at an upright piano with a large mirror on the wall back of him, while the pupil stands before him in the mirror, where he can conveniently view himself in the mirror and also watch at the same time the various expressions of the maestro's face. He says very little during the lesson; his three great points being the extreme high chest, the voice placed entirely in the mask of the face, and the protruding of the lips. He places great stress on the very high, fully-developed chest, and the pupil's first lesson will in most cases consist partially in an admonition to at once procure a pair of dumb-bells, and an oft-repeated expression is: "Beaucoup de dumb-bells."

When asked how he teaches his pupils to breathe, he replied: "I don't breathe; I build up the chest." He points with pride to some portraits of his pupils taken "before and after," showing great development, and their names are familiar ones to the operator. If one wishes to know thoroughly all the resources of the master, one must be content to stay with him a long while, for he imparts his information very slowly, and even the pupil must gain it more by intuition than by word of mouth. He is not a musician, but he does make his pupils sing as far as the mechanism of the voice is concerned; for interpretation and the higher art, he is quite willing the pupil should go to some of his "confreres."

No article would be complete without a mention of Madame Briglia, who, by the way, is an American, for she is a very important part of the studio. She is who arranges all the pupils' lesson-hours, attends to the financial part, and plays all the accompaniments except for the exercises at the beginning of the lesson, which he invariably plays (1) with one finger. Madame takes great interest in all the pupils, is always ready to help in any way possible, and in many cases smooths out the wrinkles that come from the master's presence. She is a busy woman, for she must be on call, as it were, during the entire teaching-hours, which, however, are not so long as in former years, as he now refuses to teach more than five hours each daily. These hours being from 9 to 11:30 and 3 to 5:30, and the pupil who has not engaged lessons early in the season must be willing to take a lesson when some regular pupil is unable to come, and there are always plenty of pupils waiting to fill in a vacancy.—J. Edmond Skiff.

...

MANY find the art of Voice-Production a subtle matter beyond their comprehension; yet there is no so facile, and that for a very excellent reason, viz: the mechanism of the instrument is perfect. Given health, and an intelligent study of the simple laws of pressure and resistance, the correct use of the voice is bound to follow. The beauty of the voice is another matter. A good quality as a foundation upon which to raise, by enrichment and development, a beautiful superstructure, is a *visu quo* for the singer who aspires to stand on the plane of artistic eminence.

AUTOMATIC BREATH CONTROL.

The secret of correct vocalization lies in automatic breath-control, with all unnatural obstructions above the larynx eliminated. All that is necessary by natural inspiration is correct position, followed by harmonious action of all the muscles concerned in enlarging the capacity of the chest-cavity. If the movements of the chest are sluggish, they must be stimulated by exercise; but care must be taken that the raising of the chest-walls be uniform and in correspondence with the descent of the diaphragm, all the inspiratory muscles contracting in harmony

to produce a symmetrical increase in capacity of the chest-cavity. The raising of the chest-walls, and the descent of the diaphragm, must be simultaneous with the opening of the mouth. As the capacity of the interior is enlarged, there will be a diminution in the pressure of the air in the lungs, and a new supply will enter through the mouth, larynx, and trachea, to equalize the pressures within and without the chest. There is only one proper way to accomplish this, viz: to expand the body freely, easily, and naturally throughout. Then the lungs will be filled instantaneously. Raising the shoulders, assuming the "active chest," relaxing the abdominal muscles, or combinations and modifications of these movements are inadequate; for it is evident that by such constrained effort the form of the chest will be distorted; one portion being enlarged at the expense of another; the descent of the diaphragm will be seriously hampered, and the expansion of the lungs be disproportionate and circumscribed. Moreover, the attention being directed to the institution and maintenance of an unnatural form of the chest, the mouth will be improperly opened, and the tone started before a quantity of air sufficient for an inflation of the lungs commensurate with the prescribed chest-form has entered; and the result will be an internal pressure appreciably below the external. The laws of atmospheric pressure will demand that the capacity of the chest-cavity be immediately diminished in order to equalize the pressures internal and external to the chest; and, on attempting to utilize the inspired air in song, a speedy collapse will result. Symmetrical decrease in size of the chest-form cannot occur; too great a strain will be put upon the groups of inspiratory muscles maintaining the abnormal position; physical distress will be followed by unnatural conditions of the throat; control will be impossible; outraged Nature will assert itself, and the air escape prodigally through the larynx.

The atmospheric pressure on the inside and outside of the chest must be practically equal; and to prolong and utilize the singing-breath there must be a condition of repose within the lungs, viz: the density of the air, and consequent pressure within must correspond with that external to the chest.

BALANCE OF MUSCULAR ACTION.

To utilize the singing-breath freely and entirely, the action of the muscles of expiration, which provide a diminution in size of the chest and lungs, must be continuously resisted by their opposing muscles, that the process may be as gradual as possible, and equilibrium maintained. Such resistance is necessary, not only for controlling the action of the expiratory muscles, but also because the tendency of the chest-walls is to relax rapidly by virtue of their elasticity, as in our ordinary respiration. As the abdominal muscles are the strongest agents in expiration, muscular resistance is not sufficient for their control. The upward pressure they exert upon the floor of the chest-cavity must be governed as well as their depression of the anterior chest-wall. This is accomplished by the diaphragm's being kept in a state of contraction after its inspiratory function is properly ended, and giving way only gradually before their upward pressure. Thus, by having the inspiratory pressure harmoniously distributed to all points of the lung-surface, while the air is commensurately exhausted, perfect equilibrium is secured, and at the vital point of resistance—the larynx—absolute breath-control. This resistance does not indicate voluntary effort, but only requires that the muscles be allowed to act as Nature dictates; and the singer experiences no more exhaustion than during the ordinary respiration of life. Instead, he is filled with a buoyancy, an indefinable sense of power which exalts his inner being; the song blooms on his lips; his soul exults in self-expression.

ELEVATION OF CHEST-WALLS.

Without symmetrical, initial elevation of the chest-walls there can be no subsequent effective elevations

during the course of an expiration; and without such mobility the exigencies of power cannot be met. Aside from the variations in power demanded by musical expression, there is a constant necessity for variation in expiratory force, with changes in pitch; for the reason that, in ascending pitch, the tension of the vocal cords gradually increases, and more power is required to make them vibrate. While all elevations of the chest-walls must be harmonious, their anatomy imposes various restrictions upon the degree of movement at different points. According to the freedom of movement will a corresponding impression be established in the mind. Hence the practical consideration of the normal movements of the chest-walls become more or less localized. The ribs are fixed posteriorly to the vertebrae. Anteriorly, the superior seven are attached to the sternum (breast-bone), but the inferior five become more and more deficient at their anterior ends, from above downward; the first three being attached to the costal cartilages, and the last two (floating ribs) having free anterior extremities. The greatest mobility of the chest-walls is limited to their lower, anterior portion, viz: the anterior extremities of the five inferior or false ribs; and provides for the control of the abdominal muscles. These muscles, having their superior attachments to the ribs, ordinarily contribute to a sudden depression of the anterior chest-wall, driving upward of the floor of the chest-cavity, and expulsion of air from the lungs. In singing, to obviate this extreme action, an elevation and setting of the lower ribs is necessary whenever additional expiratory force is desired. By this elevation and setting of the lower chest-wall its depression is minimized, but not at the expense of expiratory power, which, in reality, is made more effective by reason of the fact that the setting of the lower ribs holds the superior ends of the abdominal muscles practically stationary, giving them a purchase, as it were, approximating that of their fixed, inferior attachments, and their contraction is thereby made more spontaneous and subject to control; and, moreover, when expiratory power is lost by the minimization of the depression of the chest-wall, resistance is counterbalanced by the bulk of the force exerted by the abdominal muscles, being transferred to the floor of the chest-cavity. Furthermore, any elevation of the lower chest-wall, during the course of an expiration, must have a tendency correspondingly to elevate the diaphragm which is attached to it; but the diaphragm, being in a state of contraction to assist in controlling the abdominal pressure, is stimulated to greater contraction and descent, to counteract this effect. The result of these two movements is clearly an increase in the capacity of the chest-cavity; for the raising of the lower chest-wall increases its antero-posterior and lateral diameters, and the involuntary augmentation of the diaphragm's contraction and descent lengthens its vertical diameter. As an increase in the capacity of the chest-cavity involves a diminution of atmospheric pressure within its confines, an immediate decrease in its capacity will be demanded by the laws of atmospheric pressure, in order to equalize the pressures within and without the chest. This will be accomplished by the subsequent contraction of the abdominal muscles, which, aided by the preponderant pressure of the external atmosphere upon the body, will occur with surprising vigor. The force so exerted will be in the nature of a sudden blow, yet limited and under perfect control. All three of these movements—the raising of the lower chest-wall, the secondary descent of the diaphragm, and the contraction of the abdominal muscles—take place instantaneously.

DEGREE OF ELEVATION.

The degree of elevation of the lower chest-wall varies with the expiratory force required, being slight for a slight increase in tone-intensity, and sudden and ample for great display of vocal power. These movements are natural; and, after being understood, occur without the singer's giving them a thought.

Their object is to gain increased expiratory force, with the minimum of diminution in chest-capacity; and, when correctly applied, all demands for increased expiratory power are met, and control still maintained. While sensation perceives them as local, they are really symmetrical enlargements of the entire chest-cavity, or harmonious inspiratory efforts occurring during an expiration. It is simply a case of equilibrium's being momentarily destroyed by a sudden overcoming of the expiratory by the inspiratory muscles; but immediately regained by virtue of a secondary increase in contraction of the expiratory muscles, causing such a diminution in size of the chest-cavity and expulsion of air as shall again equalize the internal and external atmospheric pressures.

The singer should always be conscious of the mobility of the lower chest-wall; but, as regards the upper chest-wall, its movements, in comparison with the lower under symmetrical enlargement of the chest-cavity, are of such small extent that he should have the sensation of constantly holding it up, and be unconscious of its depression. The depression of the chest-walls should be an imperceptible movement which will take care of itself.

HOW EQUILIBRIUM IS MAINTAINED.

To understand properly how equilibrium is maintained, it should be remembered that we breathe with but a portion of the lungs, and the tidal air, or amount constantly changed in respiration, represents but a fraction of the residual air which is renewed by diffusion only. After the most forcible expiration, the lungs are still filled with the residual air, at the normal pressure; and the discomfort is explained by reason of the fact that the diminution of the chest has passed comparatively far beyond the normal station. Such a condition is never properly reached during the natural act of singing. The lungs, under all healthy conditions, remain in contact with the floor and walls of the chest; and any expansion or diminution of the chest means a corresponding expansion or diminution of the lungs. So, at the end of inspiration, and from the commencement to the close of expiration, the density of the air, and consequent pressure, within and without the chest, are practically identical, and equilibrium maintained.

To sum up: In the training of the voice the paramount consideration is automatic breath-control. It is the gift of the Creator to every healthy being. Why not use it, or—if impaired by ignorance, the restrictions of modern shame, or neglect—seek to regain it? It is the perfection of simplicity, and when understood the development of the voice becomes a revelation.—Walter B. Sample.

(Continued in THE ETUDE for June.)

REGISTERS.

Following a similar line of thought to that expressed in the article in THE ETUDE for February, it has led me to the consideration of another phase of voice cultivation in which there is a wide divergence of opinion among writers. The subject of registers has probably been the cause of more real anxiety to teachers and singers than any other one topic connected with the cultivation of the singing voice. Nay, it has been the bone of contention among singing teachers ever since the art of singing has been taught, and the rock upon which many a good intention has been wrecked.

The testimony I shall present will scarcely help a doubting mind except as to one's preference for authorities quoted, and yet the wise teacher may find an anchor in it for his belief or an indorsement for his method.

Garcia, in "Observations Physiologiques sur la voix humaine," 1861, divided the voice into three registers: Chest, Falsetto, and Head, according to Holbrook Curtis, and these were common to both sexes. He also divided the chest and head into upper and lower, making, in all, five distinct mechanisms.

But in 1894 Garcia acknowledged three distinct registers: Chest, Medium, and Head. These terms he

said were incorrect, but accepted. Garcia's theory is this: "In the mezzosoprano the chest-register begins on G or A (below the staff); in soprano voices on B-flat (below the staff); the medium register ranges from C up to D-flat (4th line), and the head begins on one of the notes from C-sharp to E-natural." The contralto voice changes to the medium and head at the same points as the soprano.

In the male voice the same registers exist as in the female, but the chest is the chief one, "the other two being but a remnant of the boy's voice," and "the tenor has a greater facility in using the falsetto- and head-registers."

Madame Sella has been one of the most careful investigators into the mechanism of the voice that we have any record of, and her experiments with the laryngoscope mark her an authority who ranks with the best. Not satisfied with the investigations of Garcia, she pursued the subject under advice of Professor Helmholtz at Heidelberg, and, although she has quoted freely from Garcia and adopted his theories of registers, she admits that his observations do not lead to a satisfactory conclusion as to the functions of the vocal organ.

Madame Sella's investigations disclosed to her that the tones of the normal voice are produced by the edges of the glottis, and that the upper chords (false) produce the falsetto voice (the medium), and settled in her mind these facts, viz: that the Chest-voice ends at F-sharp, where the Falsetto begins, ending, in its turn, at C, C-sharp, in the female, and E-flat, E in the male voice; that the Head-register begins at F-sharp, and, owing to the fact that the cuneiform cartilages were rarely formed in the male larynx, that only a few male voices can produce the head-voices.

The bass voice used the chest only in two series (first and second), while the tenor uses the same as the bass and two tones of the first series of falsetto in addition.

The difference between the tenor and bass voices, she claims, lies in the greater or less ease with which the tones of the higher or lower registers are sung, and in the greater volume and beauty always connected therewith; that is: in the timbre of the voice, not, as is commonly thought, in the difference of the transitions of the registers.

Madame Sella deprecates the tendency on the part of teachers to raise (force) the lower register as far as possible toward the higher, and remarks that many years ago tenors were expected to sing high A, with free chest-tone, but that, owing to the lower musical pitch, it was only equal to singing F-sharp at the present day; moreover, she says that it is the fault of the higher pitch and consequent extension of the limits of the registers that is the chief reason why voices fail so quickly now.

Nava, in "Elements of Vocalization," deals only with the female voice, and describes the limits of Chest, Falsetto, and Head-registers as follows: In contraltos chest-register is used up to B (3d line), and head from C upward. In sopranos the sounds C, D, E are sung in chest-register, and from F up to C in the middle, while from C up is sung in the head-register.

Nava advises that, inasmuch as the highest sopranos very often have no chest-register, which is caused by the narrowness of the glottis, it is better not to force the larynx to obtain it; but to gain them (the chest-notes) apply the same means which render possible the emission of the middle notes; that is: the so-called falsetto, or closed, sounds. However, though the sounds thus obtained may be extremely obscure, they can be rendered full and expressive with practice.

Brown and Behnke, in "Voice, Song, and Speech," describe five registers, viz: Lower Thick, Upper Thick, Lower Thin, Upper Thin, and Small. They also divide the chest-voice into three registers, namely: Thick, Thin, and Small. This means, of course, that they divide the thick and thin into two parts, thus giving practically five registers.

They advise that the change from one register to

another should always be made a couple of tones below the extreme limit; so that there will be, at the juncture of every two registers, a few optional tones which it is possible to take with both mechanisms. They deplore the mistake which some teachers make in developing and exaggerating registers instead of smoothing them over and equalizing them, and warn all singers against the danger of carrying the mechanism of a register beyond its proper limit.

Koffler characterizes the three-register system as voice-ruining, and declares it to be in direct contradiction to the principles of the old Italian masters, as writes: "The fundamental theory of the old school was: all the tones of a voice must be even," and "the modern Italian school aims at the greatest possible unevenness by establishing a distinct line for three vocal registers." Koffler claims that Garcia and Madame Sella have done harm to the art of singing by promulgating a wrong theory of registers; that the laryngeal muscle-action which they observed was in production of a wrong, instead of a right, tone; and further declares that the cultivation of the male soprano and alto voices in the early part of the eighteenth century corrupted the pure system of the first masters, and gave use to the so-called three-register system in the female voice.

In his own teaching Mr. Koffler uses a system essentially that described by Emil Behnke, of which he says: "He (Behnke) draws distinct lines on four different points on a diagram; drops them, however, in producing the voice." Further, Mr. Koffler believes that Behnke draws the lines only to explain the really existing, different muscle-actions of the larynx, and to show their gradual transition from one register to the other, which causes the tones to follow each other in one unbroken chain of smooth sounds without any break or unevenness. This he claims is the identical tone of the production of the old Italian masters.

Of the registers of the male voice he speaks of the Chest and the Falsetto, and of the necessity for developing the latter, combining and blending it with the chest. "In short, producing and cultivating the high notes through and by means of the falsetto." He does not believe in developing the voice from the low notes up, but from the center up and down. He says there are two natural registers, that there is no where one is dropped and the other begins, and that the changes are effected by a gradual transition from one into the other.

Shakespeare refers to the registers' having been given their names from the ideas held that the chest-voice was caused by the chest, and the highest notes proceeded from the head. He recognizes Chest, Medium or mixed, and Head. Regarding the chest, he says: "This register and likewise the medium voice can be forced up, but never beyond a certain point without requiring a least-pressure that places the voice beyond control of the singer." On reaching the point of change from one register to another he says that "with rightly controlled breath and open throat we compel the mechanism of the larynx to change; the vocal chords adjust themselves somewhat differently, and another register is said to have been brought into action."

In women's voices E-flat or E (first line) is the first note of any force in the medium. He claims that the head-voice can be used by women as low as A (second space), but it will be feeble, being effective in soft passages at E (fourth space). He advises every soprano or mezzosoprano to study daily head-tones down to A (second space) or B-flat (third line), and he also advises male singers to practice daily the low tones of the head-register. This, he says, will not only compel a right breath-control, but will prevent or cure any inclination or habit of singing the upper or medium tones in a rigid, throaty, or frontal manner. He also recommends carrying down the registers rather than up.—Albert J. Wilkins.

(To be Continued.)

A MAN can do easily, under the stress of an overpowering conviction, what before would have seemed like a miracle to him.—Success.

Organ and Choir.

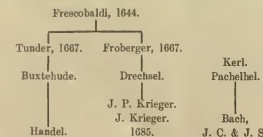
Edited by EVERETT E. TRUETTE.

THE INFLUENCE OF FRESCOBALDI.

GIROLAMO FRESCOBALDI, who was a skilled harpsichord-player, was born in Ferrara, a small Italian city about twenty-eight miles north of Bologna, in 1587. When but a boy he possessed a remarkable voice, and frequently wandered from town to town singing, on which occasions he was followed by crowds of admirers. History tells us very little of his life, but at the age of twenty he had acquired considerable notoriety as a talented organist. He studied with François Millereville till he journeyed to Belgium to become familiar with the Netherlands traditions with which he was greatly in sympathy. In 1608 he returned to the sunny South and took up his residence in Milan. About this time his compositions were being published and were receiving very favorable notices. In 1614 or 1615 he went to Rome to

Exercises of this kind on the organ are usually called toccatas, from the Italian word signifying "to touch"; and, for want of a better word to express them, they are here in England called voluntaries. In the Roman service they occur at frequent intervals, particularly at the elevation, first communions, and during the offerings; and in that of our church in the morning prayer, after the psalms, and after the benediction, or, in other words, between the first and second services; and in the evening service after the psalms.

Musicians who wish to study thoroughly the development of piano and organ music always go back to the fifteenth century, and even earlier; but in Frescobaldi we always find the firm foundation-stone of the wonderful structure reared by Bach and Handel, as seen in the following little chart:



Frescobaldi died in 1644. The next name of importance was that of his pupil, Johann Jakob Froberger, born at Halle, who died in 1667, and who specially devoted himself to clavier music. Now, Johann Philipp Krieger, the elder of the two brothers, studied under Drechsel, a pupil of Froberger, a distinguished Nuremberg organist. Johann P. Krieger taught and greatly influenced his younger brother, Johann.

Now, Johann Christoph Bach, elder brother of J. S. Bach, was a pupil for three years of Pachelbel, who was co-organist at St. Stephen's, Vienna, with Johann Casper Kerl; and both were in a thoroughly Froberger atmosphere, for Froberger had been organist there for many years, and had only been dead for seven years when they took office in 1714.

Then Johann Christoph, elder brother of Johann Sebastian Bach, studied with Pachelbel, and he taught his brother J. S. Bach, and specially introduced Pachelbel's music to him. We thus see how close a connection there was between Krieger and the great Bach. It may also be mentioned that Pachelbel, like the two Kriegers, was a native of Nuremberg.

Handel was influenced by composers of North Germany, especially Buxtehude, who was successor at St. Mary's, Lübeck, and also son-in-law of Franz Tunder, who studied with Frescobaldi about 1640. Thus we can trace the influence of Frescobaldi, both on Handel and on Bach.

TUNING REEDS.

A CORRESPONDENT asks for information on the above subject, saying: "Owing to the where churches are not heated during the week, when the reeds are always more or less out of tune, it would certainly be a most useful thing for organists to be able at least temporarily to tune a few of the most turbulent stops so that the service for the day could be rendered at least fairly well."

The reeds are the most sensitive and delicate part of the speaking section of an organ, and one should

think twice before touching them unless one has a thorough knowledge of their properties. However, sometimes a little attention from a delicate hand will greatly improve the tone of a pipe or cause a silent reed to speak and be of some use.

If a reed is silent it may be due to several causes, the principal of which are: dirt on the tongue, or the tuning-wire is driven down too far, or the tongue is out of place. On removing the pipe take off the hoot and see if any dirt is visible; in which case a thin piece of clean paper passed gently over the tongue and between the tongue and the reed will sometimes correct the trouble.

If this is of no avail, place the pipe in its position and with a screw-driver or some other long and somewhat weighty tool slightly strike the tuning-wire from below, thus driving it up till the pipe speaks; then tune it by driving it back again, striking it, always gently, on top of the tuning-wire. When the pipe is in tune try it in comparison with the pipes above and below for power, as the tuning-wire not only tunes the reed, but regulates the power of the tone. Sometimes the reed will become silent, as the tongue is driven down before the pipe is quite in tune; in such cases if the tone is not too loud the pipe can be tuned by raising or lowering the bell on top of the pipe, or if there is no bell by raising or lowering the tuning-slit at the top of the pipe.

If the reed is very refractory and does not respond to this treatment the hoot should be removed, and by holding the reed up on a level with the eyes see if the tongue is square in its position, and if the tongue curls up a little and evenly as it should. To remove the tongue draw the tuning-wire down off the tongue and remove the little wooden peg which holds it in place with a knife. The tongue can then be thoroughly cleaned with a piece of clean tissue-paper and replaced. One should be careful that the tongue is replaced squarely over the slit in the reed and fastened in tightly.

All the above operations are dangerous unless one is very careful and particular not to do too much, and many reeds have been spoiled by careless tinkering of thoughtless operators. With care and judgment one can many times bring a refractory reed into line, while a little rough handling will completely spoil it for all time.—E. E. T.

THE ORGANIST AS A COLORIST.

It is left generally to the hap- hazard process of unconscious tuition. So far as the general public is concerned, the brass band, the theater orchestra, and the pipe-organ offer the usual means by which the people absorb some notion of the difference in the quality of tones. In comparison with the others, the organ has an advantage in being able to present four-part harmony in one homogeneous color.

For example, one can play the tune "Hursley" with a uniform flute quality on the organ. How could it be done in the band or orchestra? For almost all practical needs the different individual stops "run through," and so have a much larger range than the corresponding orchestral instruments. And this point is emphasized when we consider the different colors of tone produced by the same instrument; for example, the tones of the violin G and E strings. Compare any string stop—take the Geigen Principal—and the greater homogeneity will be apparent at once.

In making such comparison there is no thought of claiming that the violin stop is an exact imitation of the color of the orchestral violin. Every string stop of the organ has its own tint or hue, just as each string of the violin has.

THE ORGAN HAS ITS OWN COLOR.

And a combination of all the string stops of the average three-manual organ gives a rich color-scheme *sui generis*. The small scale and winding of the pipes bring out those upper partial notes that give the tones their thin and incisive quality. And if we

take a broad sostenuto 'cello passage and play it on the organ with the combined eight-foot string stops, the similarity in timbre will be marked.

With the means at his command, there is no reason why the organist should arrive to imitate orchestral colors except in transcriptions from orchestral scores. The different hues of string, reed, flute, and organ-colors should furnish him material enough to make endless color-schemes. And the modern tendency toward making the whole organ a swell organ adds to the possibilities of giving expression to the voices of each manual in solo or harmony passages. The swell pedal already permits us to make a fairly good accent, no doubt it will be further improved, to become more immediately responsive to sudden dynamic changes.

REGISTRATION FOR COLOR.

Every student is forewarned that there is a great temptation for the church organist to fall into a rut in the matter of registration. The demands of the usual church-service soon show him that there is a certain combination that serves as a normal one for the majority of purposes, and which will permit him to make changes without too much manipulation of mechanical accessories. Furthermore, the services of the non-liturgical churches will easily confirm him in this habit. For ordinarily the prelude is played under untoward circumstances, the people coming into church, removing garments, getting their hooks ready for the service, etc.; and this indifferent atmosphere reacts upon the organist. As the most natural consequence, he soon slips into a habit of choosing preludes that do not demand too many changes in registration. This is true of the postlude, too. And the hymns, as sung by the average congregation, leave little opportunity for much change in color. In fact, the organist of such a church finds his most encouraging moment in accompanying the choir in responses and anthems. It happens also that the anthem is the one point of the service when the audience is in the proper attitude of quiet and attention to take in the color-effects. An organ-solo during the collection gives the same chance.

Happily, there is a growing appreciation of fuller liturgical services among all denominations. And the different responses, versicles, and even anses give the organist a fine occasion to use various color-masses. The great danger is that he may be content to play his accompaniments in the same brown color throughout, especially if the congregation attempts to join in the singing. Unfortunately, too many fall into this "cathedral" habit and rely upon the combination pedals to vary the volume of sound, without giving much heed to the difference in color. The fatal facility of the great crescendo pedal simply aggravates this tendency to magnify the dynamics of the organ as over against its color-possibilities.

MECHANICAL AIDS TO COLOR.

Another habit that helps to neutralize the distinctively color contrasts is that of coupling the manuals too much. The organist feels that it is only by coupling with manuals having a swell pedal that he can produce any crescendo and diminuendo. And the more expressively he wishes to play, the more likely he is to rebel against the solid dynamic level of tone of the manuals unconnected with a swell mechanism. Here it becomes a question whether he shall registerate for greater expressional possibilities or for greater color-variations.

In saying these things we are not forgetting that the use of the great crescendo pedal and of the couplers does affect the coloring, but we wish to accentuate the point that their effects are not perceived as color-effects, but rather as variations in intensity.

The trend toward adding to the organ more varieties of string and flute registers makes it more possible for the organist to present the most agreeable contrasts in color by keeping the manuals uncoupled and giving each a color-mass of its own. It might be practicable for us to suggest to the modern organ-builder that the organist would be grateful for a set

of combination pedals or pistons to operate different color-masses, just as large organs now have their reeds on separate accessories.—William Benbow.

QUESTIONS AND ANSWERS.

J. C. W.—1. Mascagni was born in Leghorn, December 7, 1863.

2. Wagner is pronounced as if spelled Vah'ner, with the accent on the first syllable.

3. The pronunciation of Haendel is difficult to indicate with letters. If you pronounce the word "hen," then insert an "r," making it "hern," being careful not to pronounce it like the possessive pronoun "her," you will have approximately the German pronunciation of the first syllable. The last syllable is, of course, like the English word "handle." Many writers use the spelling "Händel" and pronounce like the English word, "handle."

One should always modulate from the Prelude to the Doxology unless the key is the same or closely related.

4. "Speaking stops" are those which connect a set of pipes with the keys so that the keys "speak" when pressed down, in opposition to "mechanical stops," as couplers and the tremulant, which are silent unless some "speaking stop" is drawn with them.

5. "Stopped pipes" are those which have their upper ends stopped with either a metal cap or a wooden torpid, thus making the pitch an octave lower and making the tone quicker and somewhat fuller.

6. No copy of the composition mentioned being at hand, it is impossible to advise.

7. The only way to subdue the accompaniment when melody and accompaniment are on the same manual (reed-organ) is to use two stops for the half of the manual where the solo is located and only one for the other half where the accompaniment is being played.

Mr. L. T. Downs, who has been an active organist for sixty-two years, retired from his late position as organist of the Church of Epiphany, Providence, R. I. last February. Mr. Downs was born in Waterbury, Conn., in 1824, and in March, 1849, he began his career as organist of St. John's Church in that city. Later he went to Hartford, and after returning to Waterbury he moved to Providence, where he remained till he retired.

Just before his departure from England for this country Mr. Edwin H. Lemare was interviewed by a writer of the *London Musical Standard*. When asked for his opinion of the American pipe-organs he replied: "In mechanism they are ahead of English organs; electric action is used throughout, and most of them have movable consoles. Not that I like the movable consoles," he added, "for when spaced far from the organ the organist is in much the same position as a conductor who had to direct the Queen's Hall Orchestra from the grand circle. The fault with the American organs is that they are too much the development of the reed-organ. There is a deal of the harmonium about them, and all are on too low a wind-pressure. The lighter work—the flutes and so on—is good; but, in general, the instruments have not the power and richness of tone of the best English organs." He was very complimentary of the treatment which he had received from the organists of this country, saying that "one and all are geniality itself."

He disapproved of the "cock and hen" choirs which are so general in this country, though he admitted that a quartet of gifted and finely trained soloists might be of much use in conjunction with an ordinary boy choir.

Mr. George William Warren, for thirty years organist of St. Thomas' Church, New York, died very

suddenly of apoplexy, March 9th. Mr. Warren was born in Albany, August 27, 1823. After filling positions in Albany and New York he became organist and choir-master of Holy Trinity, Brooklyn. In 1870 he went to St. Thomas' Church, and remained till 1900, when he was made organist emeritus of the parish.

Mr. William C. Carl recently celebrated his tenth anniversary as organist of the First Presbyterian Church, New York, giving a special program of organ-music much of which has been dedicated to him.

The following description of an organ-recital is taken from a local paper of one of the cities of Ireland:

The curfew was tolling "the knell of parting day" from the old tower where it has rung out its music for nearly a century, now softened like an old violin by long use and the touch of time. At eight o'clock P.M. the bell ceased, and the tone of an organ playing an Introit induced us to go in. A large crowd had assembled in the body of the church. After some preliminary prayers by the rector and curate, the recital began. We took a seat pretty high up, in order to get a view of the organ, and began repeating in our own minds Milton's celebrated description of church music in his "Il Penseroso." There is no mistake but the recital was well planned. What with the glamor of the twilight through the tinted glass of Gothic windows, the gathering darkness, and "dim religious light" from candles on the communion table and reading desk and organ-loft, the hush, the silence, and the sacred solemnity of the surroundings, all conspired to heighten the effect and give one the idea of being in an ancient cathedral in the twelfth century. Among the seats began to shake, though we hardly hear a sound yet, but are conscious of a deep vibration like an earth-tremor. Then the double diapason and 16-foot pipes play a caper and two, while the stopped-diapason with wood and metal flutes steal gently in a cantabile movement; then the glorious fugue begins, movement chasing movement, melody pursuing melody, as if in play with the deep-toned coropsean, now and then exulting with them not to break the bounds of classic decency. No wonder all eyes were turned toward the organ-loft, as if something supernatural were up there. Again, and there is a graceful dancing run, a veritable polka, or *pas de catch* up the scale and down again; a chromatic chase over the keys, as if the right hand were running away, and the left, being out of breath, trying to catch it, turned back and began to cry, while the right, having reached the summit of the keyboard, was revelling on flutes and piccolos. Then the bass and treble come back again, shake hands, fondle, and again fall out, and then another musical storm, till our heads reel, and the senses, intoxicated by such display, began to anticipate a general blow up of pipes, bellows, and all, when the storm gently subsided, and a sweet melody supervening reassures us that there is not the slightest danger. We sit still, in our seats, cross our legs, and give a sigh of relief. Then there is a pause, a hymn during the offertory ("Giver of all") being sung; but to our mind "Lead, kindly Light" would have been more appropriate "amid the encircling gloom."

A three-manual organ to cost about \$16,000 is being built by the Hutchings-Votey Company for the new building of the New England Conservatory of Music, and will be the gift of Mr. Eben D. Jordan to the institution. It will be placed in the fine new hall which is to be a part of the new building. Another three-manual organ and ten small two-manual organs as practice-organs are also being built for the institution. The conservatory will thus have the largest equipment of organs of any similar institution in the world. These organs will all be blown from one central blowing-plant.



CONDUCTED BY GEORGE LEHMANN.

THE HABIT OF CORRECTING.

The majority of pupils do not realize that many of their difficulties are chiefly and directly the result of their own negligence. However prevalent the conscientious teacher may be in his efforts to impress this truth upon his pupils, his reward is rarely commensurate with his efforts and his patience. It is quite natural that very young pupils, or beginners, should rely upon the teacher to discover their innumerable blunders; and it is equally natural that an inexperienced player is incapable of recognizing and correcting the majority of his technical mistakes. But it is not the ignorant and comparatively helpless beginner that we have in mind. We assume to all those players who have not only mastered the rudiments of violin-playing, but who are sufficiently far advanced in the art to think and act with some degree of intelligence and independence. It is these players who make the teachers' work unnecessarily difficult, lading themselves, at the same time, with many avoidable blunders.

Most pupils—even the gifted ones—easily contract the habit of disregarding technical errors. It is a habit of rapid growth, and invariably proves one of the most stubborn enemies to progress. The intelligent player knows, as a rule, his blunders and inefficiencies, but he foolishly imagines that immediate correction or improvement is not imperative. He postpones, for a more "convenient" time, work of vital importance, or even persuades himself into believing that his short-comings are mere accidents that will not again occur. He does not appreciate the importance of immediately correcting his mistakes, nor does he realize that negligence is a habit of alarming growth and yet more alarming results.

The habit of correcting is easily formed, and its advantages are incalculable. The pupil who looks to himself, not to his teacher, to discover and correct his technical blunders has grasped one of the most important principles of music-study.

THE RODE STUDIES.

In long-time allegiance to a man or his work comes for anything in this world, the universal tribute paid to Rode must be regarded as the strongest attestation of that violinist's exceptional worth. A century of violinists, of every nationality, have utilized Rode's Caprices in their pedagogical work, and have recognized, in these famous études, the seeds of their own instrumental achievements. Tested for a hundred years or more by all "schools" of violinists, these twenty-four studies remain, to-day, firmly imbedded in the affections of all earnest players of the violin. In musical, as well as technical, design they have not yet been outwitted. Conceived with great piety of purpose, and executed with masterly skill, they will long continue to remain a monument to Rode's genius before which all artists will stand with unswerving awe.

Strange to say, however, few pupils have more than a feeble appreciation of the instrumental worth and musical beauties of these great études. And, what is yet more regrettable, an incredibly small proportion of our younger players make a serious effort to master the technical problems which Rode has so skillfully woven into musical designs. More often they regard Rode as one of the necessary evils of technical development, and, at best, try to "get up" the study of the études with a sigh of resignation.

For this impious attitude the teacher is surely

responsible. Nearly all serious students respect their teacher's opinions; and if a teacher's ideas are frequently and forcibly expressed, the pupil's deference alone will ultimately result in respect or admiration for those things which he is taught are admirable.

It has long been a cherished plan of mine to present an analysis of Rode's Caprices to students of the violin. Having always been of the opinion that pupils are not wholly to blame for their thoughtless disregard of Rode's masterpieces, and being convinced that the majority of violin-students require special help to enable them greatly to profit by the ideas set forth in these études, I shall begin, in the present issue of *THE ETUDE*, such an exposition of Rode's musical and technical ideas as will, I hope, meet the needs of many of my readers.

A few introductory words, however, bearing on the general design and practical side of my proposed work, seem desirable, if not really imperative.

I propose, in general, to take each one of the twenty-four Caprices and minutely investigate Rode's musical and technical intentions. But this does not mean that I shall enter into, and enlarge upon, every possible detail. It is reasonable to take for granted that all players who are capable of grappling with such études have an intimate knowledge of the fundamental principles of violin-playing. My chief effort will be in the direction of elucidating questions in connection with advanced violin-playing, and calling the student's attention to such things as he is likely either to neglect or misconceive.

Also it is necessary that the reader should thoroughly understand that there are many questions related to violin-playing which only actual illustration can make adequately clear, and that all written effort to instruct the musical mind is necessarily less successful than that which the proficient player is capable of making with his instrument.

The main objects of the first Caprice are the development of the trill and the *detaché* stroke. It abounds in difficulties which few pupils have the tenacity to master; but the persistent player will be astonished and delighted with the results of patient endeavor.

The brief introduction is a lesson in tone rather than in technique; but it must not be inferred from this that its technical difficulties are insignificant. To insure rhythmic accuracy, the pupil should count eighths rather than quarters. A fine, singing tone is requisite throughout these fifteen measures, and the utmost care should be bestowed on the indicated dynamics, etc. In the latter connection, it is well to mention right here that the pupil must strictly observe all marks of expression. It will be found that nearly every one of the Caprices abounds in accents of peculiar musical significance, which, properly observed, materially increase the technical difficulties.

Many pupils experience considerable difficulty in playing the second measure with rhythmic accuracy. The simplest and surest means of overcoming such a difficulty is to count the sixteenths instead of the eighths.

In the third measure, the group of grace-notes, as also the three staccato notes, require special attention. The former are generally played with such nervous rapidity as to destroy repose and symmetry; and the latter are too sharply detached for the tempo and general character of the introduction. The staccato-dot is one of numerous arbitrary signs which easily mislead the average player. As a rule, it is

heedlessly employed, and the player should therefore be guided entirely by the tempo and the character of the composition.

The first Caprice proper (marked *Moderato*) is an invaluable lesson in the *detaché* stroke. All the triplet figures must be played with a supple wrist, strongly detached at the point of the bow. No attempt should be made, in the beginning, to play this extremely difficult étude in the correct tempo. The necessary speed should be acquired gradually and with the utmost caution in order to develop the necessary strength and flexibility of the wrist. Then, too, the up-stroke will require special effort, inasmuch as this étude is designed to develop equality of strength in all detached down- and up-strokes.

The trill should be exceedingly brilliant, but not of the customary length. In fact, Rode does not demand a trill proper.

The pupil will do well, however, to play an actual trill while studying this Caprice in a slow tempo. Later, when control and flexibility of the wrist have been acquired, and when the requisite quantity and energy of tone have been developed, a prolonged trill is unnecessary. It is even impossible if the Caprice is played in the tempo indicated by Viëtcempeux: a quarter note equals 120.

There yet remains something to be said in connection with the interpretation of this Caprice. It contains, of course, fewer opportunities for the display of fine musical feeling than do many of the others; but here and there the player can adequately demonstrate the possession of musical judgment.

The twenty-fifth measure, for instance, is characterized by a modulation to A-flat major, and a corresponding modulation in character of tone greatly enhances the musical effect. Beginning with the twenty-ninth measure the stroke should gradually acquire more vigor till the thirty-first measure is reached, when the howling should resume the forceful and energetic character which marks the rest of the Caprice.

In all of Rode's Caprices the pupil will find opportunities for the display of individuality and musical judgment. It is not enough faithfully to reproduce the ideas set down by Rode or his various editors. Nor is it always possible for the composer accurately to indicate every dynamic and change of musical idea which he may have in mind. An additional something is always required or desired; and that something is the exposition of individual thought and feeling.

(To be continued.)

ATTENTION is again called to the questions which, beginning with the April issue of *THE ETUDE*, will be discussed under the above caption. Again it may be advisable to emphasize the fact that the majority of players are wholly uninformed on numerous questions appertaining to the violin and to violin-playing. The average pupil does not concern himself with questions that have not a direct bearing on the work in hand. Nor does the average teacher make any effort to arouse in his pupil the desire to be well informed. As a natural consequence, the typical student of the violin imagines that he is faithfully performing his musical duties when he attends all lessons regularly and performs a certain number of hours each day to and devotes a certain number of hours each day to purely instrumental work. He imagines, indeed, that he is an earnest and painstaking student; and he never suspects, even for a moment, that there are many interesting things deserving his attention that are never discussed in the class-room.

It is earnestly hoped that this new column will appeal to all readers of *THE ETUDE* who are interested in the violin. And it is also hoped that these readers will make a special effort to acquire some knowledge in connection with the various questions touched upon in each issue, and that they will not remain uninterested and inactive, calmly awaiting the information which they will find in these columns.

That which we feel we know, but are not so certain of that which we see.

CERTAIN men, in history, appear destined to work in the same sphere, the point above which no man can go. Such was Phidias in sculpture and Molière in comedy. Mozart was one of these men.—Günod.



PLEASANTRIES OF LESSON-HOUR.

ABOUT BOYS.

C. W. FULLWOOD.

F. C. ROBINSON.

THERE are many amusing, instructive incidents in *STUDIO EXPERIENCES*. I have a little girl pupil, who is bright, talented, and full of life. When she finishes a particularly good lesson or successfully conquers a difficult passage she whistles. It does not sound anywhere rude or incongruous, for she whistles out of very joyousness, like a bird.

Another, a boy, when taking his first lesson, worked painfully through a finger-exercise, and then said, with great explosive expression: "Gee!" The exclamation came out so unconsciously and purely thoughtlessly, and his evident impression of the difficult future of technical drill was so forcible and withal so comical, that I smile yet whenever I think of it. But that same little fellow now has settled down to work with a determination to do his best.

CONFUSION OF TERMS.

EUGENE F. MARKS.

LITTLE CATHERINE was about five years of age and had appeared in a pupils' recital and listened attentively to the remarks of the persons near her. If hearing had been all, it would have been very well, but she allowed such comments as "Isn't she too cute," "She is just too sweet for anything," and others of a similar character to turn her little head completely; so in her way she thought that she had the entire world at her feet, and that she had nothing further to learn in the music-line.

I observed this spirit of egotism growing day by day and taking possession of her better judgment, and thought of the fate of the toad that had endeavored to swell until he should reach the magnitude of the ox, and wondered what would finally become of little Catherine if I did not curb this great upsurge of her pride.

I was well enough acquainted with her disposition to know that to have a simple talk with her would be a mere waste of time and words, as her character was too self-poised, and of that caliber which requires an obstacle of her own manufacture to restrain her wilfulness. So I waited patiently, knowing that an opportune moment would arrive. This momentous time occurred at the next meeting of the sight-reading class. (If there is anything suitable to test one's mettle and knock ego out, it is sight-reading of music.)

Catherine began her assigned duty and did well until she came to a tie in the piece, and then she repeated the second note.

"Wrong. You played that note when it should have been held down," I said, pointing to the particular note.

"Why should you not have played that second note?" I questioned, looking at her.

"Because," she faltered, and then removed her hands nervously from the keys and placed them in her lap; "Because," she again hesitated and hung her head in shame for a moment; then slowly raising it she cautiously murmured "Because, because it is a knot."

"It is not a knot, it is only a beautiful tie such as you would wear on a holiday," I replied, endeavoring at the same time to cover my amusement. I knew that the chagrin she had experienced was enough to one of her temperament to teach the lesson I so much desired without adding the sting of laughter.

At my regular class-meetings boys and girls both attend, but I also have occasional special talks with the boys alone. At such times I endeavor to draw them out,—to get them to talk to me and ask me questions; if I succeed, I am thus enabled to observe what it is, in music, which seems to them particularly attractive or interesting. I do not know that my experiences will be of interest to other teachers, but I enjoy them very much, and, possibly, they are, some of them, worth repeating. Recently a little fellow of nine years brought me a little melody he had "made up," and had written, but when he played it to me he added what he called "the alto part," saying he had discovered "how beautifully the 'two voices' sounded on the piano." This little fellow has a natural ear for harmony, and will no doubt excel in the study of the same. Another fanciful, delicate, little fellow experimented in tone thus: He played several scales, using *crescendo* and *diminuendo*, to suit himself, saying to me: "It sounds like bells when the wind is blowing,—sometimes far away and then nearer and nearer still." Another little fellow gave quite a good imitation on the piano of the clanging of our fire-alarm.

I have two boy pupils who were exceedingly reluctant to study music, but their parents were so anxious they should that they agreed, as they told me, "to give it a try." They were intimate little friends, these boys; so I invited them to come together and see me in my studio. They did so, and in course of conversation I found they were greatly interested in "the military"; so I played to them, after a little while, selecting a good stirring march and a hunting fanfare. Both were simple pieces,—compositions that they could follow and understand. After the first they had quite a little to say about the tramp of the soldiers, etc., and after the second I pictured a hunting scene until they showed intense interest. When they said good-bye to me one of them added: "I guess learning music is more fun than I thought."

All boys like martial music, and love to hear about hand instruments, how they are constructed, etc. We are collecting pictures of all such instruments for our class scrap-book.

A NEW KIND OF PIANO.

ANON.

ONE of my little pupils is an interesting little girl aged about ten years. Her parents are dead and she resides with an uncle. The other day she was chatting with me about her playing and practice,—and music in general,—when she added her regret that she had allowed her mother's piano to be sold. I said: "I think I should not regret that, Gracie, for by the time you are a young lady your mother's piano would probably be very old fashioned, and I think you told me awhile ago that your uncle intends to make you a present of a fine new one when you are eighteen, if you are a good little student now." "Oh, yes," she answered; "he is going to give me one, and it will be a nice, new, upright one; and, of course, mamma's was only a *downright* piano."

ART is only wise when it is unselfish. Musical art becomes wise and unselfish when it ceases to be a mere means of idle amusement, and becomes a source of character-building, soul-development, and pure enjoyment for the many.—Aubertine Woodward Moore.

WOMAN'S WORK IN MUSIC

Edited by EMILIE FRANCES BAUER.

TALKS TO CHILDREN.

I HAVE contended for many months, months that could run into years, that there is no club-work so valuable or so fascinating as talks to children, and the programs which should accompany those talks.

If, on the other hand, the clubs do not feel this within their provinces, there is the opportunity for a bright young girl to use her music to a financial advantage other than by teaching. Prepare a series of talks upon musical composers, get at the points interesting to a child, tell them in simple language, and arrange the program in the most attractive manner possible; but whatever is done see that it is well done. Never be guilty of the thought that anything is good enough for a child. It is harder to entertain a child than to interest anyone else, and the work requires no small amount of ingenuity and originality. At a later date I shall publish a program and plan of action; meanwhile the probability is that, if one is able to cope with this work, she is able to draw up her own plan of action.

FEBRUARY 10th the great diva celebrated her sixtieth birthday in Rome, although this seems impossible to those who know how wonderfully her freshness is preserved. Patti is much devoted to Rome, which is the home of her ancestors. The story of her birth is that Caterina Chiesa was drawing water from a well and singing at her work when Barilli, a poor ringing master, was entranced by her beauty and her voice. He married her, trained her voice, and put her on the operatic stage. At his death Barilli left two sons. His wife kept to the stage, and in 1837, while in Sicily, married Patti, the tenor of the company. From this marriage Adelina was born. Patti made her formal debut in New York in 1859, but it is said that before she made a trial in Italy under the name of "The Little Florida."

ABOUT SOME WOMEN. GUY D'HARDELOT has written a new song entitled "Three Green Bonnets." It is only fair to say that it refers to the life story of three little girls: Daisy, Dulcie, and Dorothy. A new song by Liza Lehmann is "I Have a Garden of My Own." Her mother, Mrs. Rudolf Lehmann, who writes under the name of A. L., has also just finished a song under the title of "Love Me Little, Love Me Long," upon words composed in 1570. "Tell It Not," is another of her gems with French and English words. Chaminade's latest song is "Flower of Morn," which has both color and character. A composer less known is Aileen Marriott, who wrote words and music of "In Heather-Time" and "Where Nightingales Sing." She has also made a graceful setting of Tennyson's "O Swallow, Swallow." Another composer who is strange to me is Marie Boileau, who has written a song entitled "Roses," upon a poem by Thekla Lingens. Boileau also made the English translation. Lena Guilbert wrote the words of a song called "Awakening," for which Guy D'Hardelot, the very talented woman, wrote the music. She Schroeder-Hanfstaengl, a well-known opera-singer and vocal teacher, whose labors have been principally centered in Germany, has patented in London an

apparatus for use in the teaching of music and singing. Now we will have some more mechanical players and singers when already the world is so full of them. Maud Powell, our most distinguished violinist and country-woman, led a string quartet at a concert of chamber-music given at St. James' Hall, London, last month. She won much praise from the critics.

If your club ever has the assistance of the gentleman, a novelty is a song-cycle by Liza Lehmann, called "Cameos." This consists of five Greek love-songs translated into English by Jane Minot Selouswick. The songs are all for tenor voice. A beautiful baritone song by Lehmann is "A Tuscan Serenade."

MANY of us are working very hard, and we feel that we are doing the right thing because we are putting into our labors a great deal of vitality and energy. There is great haste and flurry; so naturally we must be working in the right direction. But if some one with an analytical mind looks into our labors, he sees that thought, strength, time, money, and everything else are going to waste, because the base of operation is wrong, or there is no foundation at all. All this is but a pitiful waste of ammunition, and, when the time comes that it is needed, it is gone and there are no results.

It is better to keep out of musical club-work altogether than to go into it and to work without earnest purpose or methodical lines. There are social clubs for amusement, and social visits; there are hundreds of opportunities for entertainments of all sorts; but for serious work, which at the same time must be pleasurable enough to hold its members, there are comparatively few means.

Still we should all be broad enough to look at it from another side, and to realize that things which benefit us are not in all cases sources of pleasure. The child who is forced to study does not always find it a delight, but that does not alter the fact that it is necessary; it is in after-life that reward is reaped. So it is with the formation and management of a musical club. It should have a definite purpose, a system of carrying out its plans, and the bravery to refuse members who join it in any other spirit except with the determination to give serious thought and labor in its behalf. A club cannot exist and accomplish the best without funds, and the financial end is usually the hardest to keep up. Here is where the judgment should be exercised to the fullest extent, and two things become apparent: If the club draws its sustenance from its members, it must be attractive, educational, and valuable enough to the members that they feel themselves benefited to the amount of the dues; in this event they are not considered hardships. One dollar a month is nothing in the face of actual benefits, but it is a great deal if a club runs on a desultory, monotonous basis. No educational value can be expected at an outlay, and, if it is worth while to be instructed, the instruction is worth paying for.

In many of the smaller cities there are those who feel that there is no one with whom they can continue the study of music which may have been pursued under very advantageous conditions elsewhere. To stop all musical work is sure retrogression; so,

for such, the work of the serious musical club is of greatest importance; but it must be entered in the right spirit. You all know what an atrocity the woman is who has been "to Boston" or "to New York," where she got just enough to make her feel that she can use what little she got as a cow uses its cud; inasmuch as having heard all that she claims to have heard, she goes over and over with that, showing absolute indifference to everything that offers itself in the city where she now finds herself. We all know that Denver, Kansas City, Portland, Ore., have not the advantages that New York, Boston, and Philadelphia have; but every city in America has enough good sensible musicians to form a nucleus around which to do the right sort of work by which the whole town and surrounding country can be benefited.

If a club draw its sustenance from the people, it must, necessarily, give them that which is worth the money. A mediocre entertainment, whether by the club itself or engaged by the club, should never under any circumstances be offered for sale to the people who may be trapped once but not again. A musical club which stands responsible for a poor entertainment deserves to lose its prestige, for it not only does it stand in a cheap light, but it interferes with really meritorious artists who cannot draw attention because of interference by the club, which has done double harm in keeping out good music and fostering that which is bad.

So we are back at the beginning: If not to accomplish the very best that it is possible to accomplish, therefore consume time, energy, and money? For what are we working?

[The following letter speaks for itself. No one can read it without feeling that the members are working nobly in the right direction. In the large cities it is small wonder if people make headway; but in cities of 2500 inhabitants it is not an easy matter to accomplish great things. It cannot be denied, however, that our friends in Fairfield are doing so. Out of 2500 people to have a musical club membership of 40 active people is an achievement worth recording. The scheme of work is most attractive, instructive, and original. —E. F. B.]

Our plan for club-work has been more than ordinarily successful, and may be suggestive to other towns where the musical people are confined to their own efforts. We have a Mendelssohn Club of over forty active and as many more associate members. This club gives each season a series of twelve programs, which are outlined by a committee for the entire year, and each member is informed of his work for that season. Independent of this society we have an organization of seven ladies called "The Philharmonics," who meet once a month for the purpose of reviewing the current musical magazines. In this way they are informed of the musical news of the month and keep in touch with the doings of prominent musicians. Once a month a paper is read by one of the members of "The Philharmonics" before the Mendelssohn Club, giving them the benefit of the month's reading.

We have also a children's club called "The Amateur Club." It has a limited membership of thirty-five, and the plan is to study not only music, but art and poetry. Each little member represents its author for one year. For instance, one has chosen Beethoven. She wears a badge with Beethoven printed upon it and is known in the club as "Beethoven." She has a small blank book in which she has a portrait of Beethoven, a biography written by herself, and any pictures or clippings of interest regarding him. At each meeting she is given one minute to tell what she has learned new regarding her author. Contests in spelling the names of the thirty-five masters represented and of recognizing these pictures, and musical stories, a chapter by a different member each time, and short programs are features of this club.—Annie E. Hart.

Children's Page

CONDUCTED BY THOMAS TAPPER

MUSICIANS BORN IN MAY.

MAY 4. B. Cristofori.
May 7. Johannes Brahms.
May 8. L. M. Gottschalk.
May 9. Giovanni Paisiello.
May 10. Claude Joseph Rouget de l'Isle.
May 12. Jules Massenet.
May 13. Sir Arthur Sullivan.
May 15. Stephen Heller.
May 18. Carl Goldmark.
May 22. Richard Wagner.
May 23. Joseph Wieniawski.
May 27. J. F. Halévy.
May 30. Ignaz Moscheles.

MEMORY GEMS.

MUSIC is the outflow of a beautiful mind.—Robert Schumann.
Perfection should be the aim of every true artist.
—L. van Beethoven.
Always play as if the eye of a master were upon you.—Robert Schumann.
Learn all there is to learn, then choose your own path.—George Frederick Handel.

THE ETUDE CLUBS.

SEVERAL Etude Clubs have been formed; some correspondence from secretaries is given here which is self-explanatory. Though it is late in the season to inaugurate a year's series of meetings, it is by no means too late to institute a club, and put it in excellent running order for another season; or, better still, for carrying out a line of study that will bring the termination into the summer; or, best of all, for taking up the lessons which form a part of this department every month.

Those who contemplate founding a Club will find in the letters that follow many hints and suggestions. Even a few pupils or others interested in music may profitably work together. It may as truly be said of music as of any department of thought that, when two or three are gathered together in its name, the richer spirit is there. That is where association with others is valuable beyond the inspiration of studying alone. The inspiration of the quiet hours of private study will be found to give a valuable, as well as a stimulating, atmosphere to the meetings.

THE FIRST CLUB.

Editor Children's Page.

Dear Sir: I write to tell of the formation of my junior pupils into a Club for the further study of music which we organized January 25, 1902, with thirteen members. By a vote of those present the name of "Mozart" was chosen as the Club name, and a meeting arranged for every four weeks, on Saturday afternoons.

The officers are: President, Howard Scarff; Secretary and Treasurer, Maude Humbert.

The children range in age from seven to fourteen years. A committee was chosen at the first meeting to draft Constitution and By-Laws, which were adopted at the February meeting. A program committee was appointed with the teacher as chairman.

We sent for eighteen copies of the December ETUDE (Mozart number), and provided each child with one, assigning different parts given about Mozart's life and works to the children. The opening program proved very interesting and helpful, as each member told something about Mozart, and we had several of his compositions played, using those in

and be a Club of interested readers of THE ETUDE every month.

The Club referred to was formed January 29th, with eighteen members, and more expected. The name is the Chopin Musical Club. It meets every Wednesday afternoon, from 4 to 5.30. Its officers are: President, Ernestine Chase; Secretary, Lela Chilton; Treasurer, Georgia Patten; Critic, Everett L. Pirkey.

Our purpose is to have the first Wednesday as Composer's day, when we study the life and pieces of one or two composers; then give the children the opportunity to listen to selections from the works of these composers. This month we study Chopin, Mendelssohn, and Schumann. At other meetings we have blackboard work, on the scales, keys, and harmony. The children play selections from memory. The last Wednesday we give a recital, with printed program, and invite our friends. We will thank you for your help and suggestions.

The conditions of entrance are simple. Form your club, base your study-work on the lessons given on this page, expanding or lessening its suggestion at your pleasure. Send the Editor a notification of your Club organization, giving Club-name, date of founding, motto (if one be chosen), list of officers, and whatever other information you deem essential. Certificates of membership will be ready to send this month.

Correspondence is frequently delayed a month. It takes many days to prepare copy, set type, and print a magazine like THE ETUDE.

All queries arising from the lessons will be cheerfully answered.

SAID BY BACH.—No one should play who cannot think in music. I am what I am because I was industrious. Whoever is equally industrious will succeed as well.

My idea is that music ought to move the heart with sweet emotion, which a pianist will never effect by mere scrambling, thundering, and arpeggios at least not from me.

TEXT-BOOK.—Mr. Tapper's "First Studies in Music Biography," pp. 11 to 43.

PLAN.—Club meeting weekly should divide the lessons as follows:

First Lesson to Part IV (p. 10).

Second Lesson to Part VIII (p. 34).

Third Lesson to Part IX (p. 40).

Fourth Lesson to end, including a general review.

SUGGESTIONS.—(a) Have an older pupil develop from the School History of the United States the suggestion contained in paragraphs on America.

(b) Some of the little Preludes and Fugues by Bach offer easy and typical compositions for performance.

(c) Have the members bring in all photographs (e) Have them concerning Bach, his times, and works. There are to be had (1) portraits, (2) pictures of his birthplace, (3) of Eisenach in general, (4) of various places made famous by his residence, (5) fac-similes of his writing, and (6) not the least interesting, pictures of contemporaneous American men and buildings.

II.

We will use "First Studies in Music Biography" until all ten composers have been studied. The teacher or the one who guides the Club should read carefully the *Directions* on pp. 3, 4, and 5. This will contribute decidedly to the simpler handling of the volume. It has a distinct purpose, and, if that purpose be adhered to, the gain to the student is considerable.

It is hoped that students old enough to use a copy of this text-book will study the lessons individually. For younger pupils the teacher may make an abstract, reading or relating it to them in attractive manner. Keep close to the man's life. This is the element in Biography that attracts. Names and

dates have little interest unless they are attached to deeds of some kind.

III.

The Bach biography may be used "expansively"; that is, it may cover the time of several meetings. This permits more thorough work, but presupposes some knowledge on the part of the students. This plan is not recommended for first study.

For study-suggestions, aside from the biography, take the following:

1. The Story of the Mastersingers.
2. The development of the instruments mentioned in the text.
3. Nature and extent of Bach's works for various instruments.

This will demand research-work, a training invaluable to the student.

An examination or test paper is not necessary here, because of the list of questions on pages 45 to 48. Do not place too great stress on the habit of answering these parrot-like. It is more important to be able to give an intelligent reply in his own words.

At the recent Victor Hugo celebration in Paris children participated to no small extent. What was declared to be the prettiest item in the exercises occurred when twelve hundred school-children

led, boys and girls in alternating colors. The boys carried palm branches and the girls flowers, which they threw at the foot of the monument, soon forming a mass of bloom and verdure, out of the center of which rose the statue of the poet. Last in the procession came girls representing the muses of Paris: a young Parisian working girl, chosen by her comrades as the muse of Labor, depositing a simple bunch of flowers on the pedestal of the statue, and hands meanwhile playing "The March of the Crowning of the Muse," composed by Chaperier, the author of the opera of "Louise."

WHAT TO LEARN IN THE BIOGRAPHY OF A COMPOSER.

1. The main facts of his life.
2. The conditions about him.
3. The names of his greatest works.
4. The positions he filled.
5. What these positions inspired him to do.

6. The usual and unusual about the man. (Adapted from THE ETUDE for February, 1901.)

Teachers will find it advantageous to read in THE ETUDE for February and March, 1901, the chapters on "Music Biography" in the department entitled "Student Life and Work."

RULE: When the upper of the AN INTERVAL two tones is in the Major Scale LESSON. of the lower, the interval is Major or Perfect; Major if its number be 2, 3, 6, 7, or 9; Perfect if its number be 1, 4, 5, or 8.

First review the method of finding the number-name.

RULE: To find the number-name count the letters from the lower (as first) to the upper. Thus: From C to A is how many letters? Six. Then C to A is a sixth. It matters not, as to the number name, how C or A may appear. Thus: C sharp to A, C flat to A sharp, etc., are sixths; the number-name of each is six. Whether they are major sixths or some other kind has to be determined by another rule.

LESSON.

Find the number-name of each of the following: C to D, E flat to G, F to B, D to E, A flat to D flat, F sharp to C sharp, C to B, B to C sharp.

II.

Do you know the Scale of C-major? If you try to find what kind of interval is C to A, what do you

do? Simply ask if A (the upper tone) is in the Major Scale of C. Is it? Yes. Then C to A is a major sixth.

Try C to E. The number-name is what? C, D, E, 1, 2, 3, a third. Is E the upper tone in the Major Scale of C? It is. Then C to E is a Major third.

LESSON.

State the number-name of each of the following and tell which are Major and which are not Major: F to G, C to E flat, G to E, B flat to D, C to B, G to F, F to B flat.

MUSICAL CHILDHOOD.

FROM THE GERMAN.

BY WALDENAR MALMENE.

As a solid foundation is of the utmost importance to a building without which the superstructure would be a failure, so are also the first years of musical instruction to children of tender years. The choice of suitable compositions requires much care; not only should they correspond with the pupil's grade of proficiency, but they must also be attractive from a musical standpoint.

The purely technical, or external, part of instruction should not form the chief consideration, for that is merely mechanical, and can be acquired by almost anyone who has sufficient perseverance. An expressive, tasteful style of playing, no matter how simple the composition may be, should receive the utmost attention and be insisted upon. That so many printed methods are deficient in this respect is easily accounted for; they are compiled to meet the requirements of the generality of learners, while the peculiarities of character, mind, conception, and emotion of each pupil must be taken in consideration next to musical talent.

Piano-instruction books in general are injurious when they are in the hands of teachers whose incapacity forces them to follow blindly the course dictated by the book no matter how great the mental diversity of pupils may be.

It behooves the teacher to take the following points in consideration, viz.:

First.—Select such compositions and pieces as are not too long, and in which an easy, natural, flowing melody, commonly called singable, predominates.

Second.—Harmony and rhythm should not be too complicated and intricate, even if arranged in a simplified form; they are not suited to the musical taste of a child, and will not further his progress.

Third.—Pieces in which dissonances preponderate, and in which the melodies are manufactured according to the dry rules of counterpoint, can never attract a child.

Fourth.—Compositions of a so-called pathetic character are likewise not congenial to a child's taste, nor could it be expected that he could interpret them with the necessary taste and feeling.

Hence it follows that for a child the music should be cheerful, lively, and graceful; these conditions are in harmony with a child's natural temperament, and by it the best results will be obtained as regards progress and cultivation of taste.

A careful observer must have noticed that children like best short and interesting stories to read, in which words of not more than two syllables are used and the meaning of which is within their capacity to understand. Such a course should also be adopted in music. A composition that fascinates will be cheerfully practiced; the progress will be in proportion and the flexibility of fingers will naturally follow. Mistakes in the selection are often the cause of dislike for music.

Musical childhood which has been nourished by healthy musical food will in after-years be the musical public whose patronage is of equal importance to both art and artist.

THE LESSON OF THE PANSIES.

BY MAY CRAWFORD.

TO-DAY Minnie came with a frown so big that it seemed to cover her whole face; there was even danger of its spreading to mine. Her first words were:

"Do I have to take a lesson to-day?" "Certainly," I answered. "It is your day and hour, isn't it?"

"Yes; but it is my birthday, too, and some girls are coming to play with me, and they know that by this time." And her voice trails off dimly. She is told to come to the piano, to think only of her lesson, that no time may be wasted, and she will be allowed to go as soon as is possible.

The metronome is started for scale-work, but the piano is silent; for Minnie's hands are in her lap, while tears are running down her cheeks; as the tears come faster and faster, the hands are needed to hold a handkerchief to her eyes. What is to be done? To sympathize with this Nohle means more weeping; scolding produces a state of "won't-do-anything."

Glancing around the room for inspiration a bowl of pansies seem to offer themselves as mediator. Although it is the first day of November, they have braved the weather and are much larger than usual—great, velvety beauties. Getting a handful, I lay them on the keys, one by one, speaking of their size, of the different colors and quaint faces. The handkerchief comes away from the eyes and Minnie begins to touch the pansies; perhaps their bright faces speak her, for she manages to choke out: "They are beautiful!"; then, picking up a grand-motherly-looking one with a frilled cap, she regards it intently a long, long time, and, smiling through her tears, says: "Isn't she funny?"

The day is won! Pansies are gathered up and the whole lesson played carefully—without a suspicion of restless hurry. While putting on her wraps Minnie talks of school-work and school-mates in the happiest manner. When she goes home it is with a bright face and surely feeling better for having put aside the ugly thoughts, thereby making a successful lesson possible. Bless the precious pansies! They saved the lesson-hour.

READING NOTICES.

DR. HENRY G. HANCRETT will conduct a six weeks' course of music-study at Point Chautauque, N. Y., opposite the Chautauque Assembly. There will be classes in musical analysis and interpretation and private instruction in piano-playing, as well as a series of analytical recitals. New York address: 136 Fifth Avenue.

TEACHERS interested in musical kindergarten work will be interested in the summer school of the Church Parsons Kindergarten Method of Music-Study, which begins in Chicago, July 15th. Early enrollment is advisable.

THE H. W. GREENE Summer School at Brookfield Conn., will be the eastern headquarters for the Mason Titcher and Titcher System. Dr. Mason's first assistant will be in charge.

THE Landon Conservatory, Dallas, Texas, offers a Condensed Course for teachers in Mason's TOUCH AND TENSIVE; chord octave and melody-touches, etc., and a Special Course in Musical Kindergarten.

THE Faellen Pianoforte School, Boston, Mass., announces that all teachers who register for the summer course this season may begin as early as June first, and, in addition to the regular lessons of the course, may attend the lectures, interpretation lessons, and the playing tests, which will take place between the above date and the 21st of June, without extra charge.

MR. PERLEY V. JERVIS, Steinway Hall, New York City, has arranged to conduct a summer school at Wilton Lake, Me.

MR. LYNN B. DANA, of Dana's Musical Institute, Warren, O., will conduct a music school at the Silver Lake Assembly in New York.

MR. LOUIS G. HEINZ has arranged for a summer term at his School of Music, North Tenth Street, Philadelphia. Special rates for teachers. (See summer-school notices in advertising columns.)

Publisher's Notes

We have a premium offer to make this month a little out of the ordinary. We desire to give our subscribers the benefit of the special offer which has been made us on the Rand-McNally Atlas of the World. In addition to colored maps of all the states, territories, and countries, it contains the census of 1900; complete information with regard to population, history, education, politics, laws, topography, railways, agriculture, etc., etc. In addition to the larger maps, it contains state maps.

Our offer is this: To anyone who will send us \$2.00 we will send a year's subscription to THE ETUDE and the atlas. The subscription can be either a renewal or a new subscriber, and, in addition, a new subscriber can be used for the obtaining of other premiums, according to our revised and enlarged Premium-List, which we shall also be glad to send anyone, free of charge.

The notice which we made a few months ago of blackboards has been very well received; so much so that we desire to again draw attention to this very necessary article of every class-room. A hanging blackboard, flexible, 3 feet x 4 feet. The price is \$2.00. Transportation is additional, but, as the board rolls up and is very light in weight, it is usually the minimum express charge to any point.

OUR Renewal Offer for the month of May is as follows: To anyone who will send us \$1.75, whether their subscription expires with the present month or any other, merely that they renew during this month, sending us \$1.75, we will send, in addition to the subscription to THE ETUDE, a copy of "First Parlor Pieces," one of the most popular collections for the piano on our catalogue. It contains thirty-four selections from twenty-five composers; easy, melodious compositions of the first and second grades of difficulty, all with a technical purpose in view. It is one of the most attractive books in appearance that we have issued.

THE new volume announced in last issue, entitled "First Recital Pieces," will be ready some time during the present month. The Special Offer will, therefore, be continued through the present month, after which time it will be withdrawn. The Special Price for this month is a continuation of the series entitled "First Parlor Pieces." The pieces have all been tested in actual work and are among the most popular for exhibition purposes. There are about a hundred pieces in the book and no less than thirty pieces, making the price of each piece about 1 cent. Remember that this offer is positively withdrawn during the present month.

We have issued in octavo form an appropriate piece for Decoration Day, entitled "Lay Him Low." We have editions of this work for male voices and also for mixed voices. Anyone desiring an appropriate piece for Decoration Day or for funeral purposes will find in this piece one of the best selections. The retail price of the piece is 10 cents.

FOR the last eight years we have had in preparation a work which we are now ready to announce. This volume contains selections taken from the reading matter of THE ETUDE, which we have selected from month to month and laid aside until the present time. We are now ready to announce the appearance of this volume. The book will be quite large, and will be, perhaps, the most valuable set of essays on music that have ever been published,

as it contains only the very best that have appeared in THE ETUDE in the past eight years.

The nature of the work will be readily known to all our subscribers, so that there is no risk whatever in ordering an advance copy. The work will be entitled "Musical Essays in Art, Culture, and Education."

Our advance price will be 75 cents; a very low price, considering the importance of the work.

We have just published a "Vespers" Service for Solo, Quartet, and Chorus, with Organ Accompaniment, by Chevalier Paolo Giorza. This "Vespers" is Number III of this popular composer. Catholic churches throughout the country will be very glad to know of this new work.

We had occasion to examine a large number of programs of Easter Services in Catholic Churches, and were surprised to find that Paolo Giorza's name was on almost every program. The "Vespers" of his have been published in medium difficulty, and is a very attractive work throughout. It is published in book form, fifty pages. The retail price is \$1.00. Sample copies of this work will be sent on inspection.

We have a number of copies of a bound volume containing Stephen Adams's compositions. There are one hundred and thirty (130) pages in the book and about thirty (30) songs. While they last we will send these volumes postpaid for 25 cents each. Each volume will require about 10 cents postage; so that it will make the price of the book 15 cents. We also have a small supply of a similar volume containing Leyhach's compositions at the same price. We will not undertake to fill orders after our supply is exhausted, which is quite limited.

QUITE frequently we have music returned which is absolutely worthless on account of being damaged through transportation. It is never safe to send a single piece of music through the mail in the ordinary way. The single pieces that are returned to us are always so badly damaged that they are thrown away after credit is given. It is much better to retain the music and write to us or wait until there are more pieces to be returned. All single copies sent through the mail should be put in a paste-board tube.

WE have a number of copies of a volume containing "Negro Lullaby Songs." The volume is artistically gotten up, each song being illustrated. The music, by Gertrude Manly Jones, is thoroughly original and of a higher order than the average negro melodies, approaching the character of the best song-writers. The songs all being illustrated, would make them suitable for tableaux production. We can most heartily recommend this work, as it gave us great pleasure to examine it, and we know that others will feel likewise. There are only a limited number of these volumes on hand, and while they last, we will sell them for 50 cents each, postpaid. This is barely the cost of production. No time will be allowed to order more than one copy.

ACCORDING to the announcement made in this column in THE ETUDE for April, the special low price offered on Root's "Introductory Lessons in Voice-Culture" is now withdrawn, and the book will be placed on the market at the regular list price of \$1.00. Many of our patrons took advantage of our offer to see the first book of the complete system of work in "THE TECHNIQUE AND ART OF SINGING," which we have arranged to publish. Other parts of the system will be ready shortly, and due notice will be given. This work is one of the most important ever undertaken in the vocal field in this or any other country, and we can confidently say that every up-to-date, progressive teacher or student of singing will find it greatly to his advantage to keep in touch with the various parts as issued. We shall be pleased

to send copies of "Introductory Lessons in Voice-Culture" for examination.

WE have arranged to begin mailing THE ETUDE to our subscribers several days earlier than heretofore, so that a large proportion of our readers will receive their papers on or about the first of each month. Any news that is specially suited to a particular number, any queries, etc., should be sent in before the middle of the month preceding date of issue. This month we give several special articles bearing on the life and works of Liszt, and include with the issue a handsome supplement, a portrait of Liszt standing by his piano, in a size and style that will be found very suitable for framing. It will add much to the decoration of the studio or music-room. THE ETUDE is recognized by the members of the music profession throughout this country and Canada as the most progressive journal for teachers and students of music, and we promise that the rest of the year shall have a still richer store of good things, both instructive and entertaining. THE ETUDE is a help to the work of the teachers in a community, and it will be to the advantage of the ambitious teacher either personally or by means of an energetic pupil to make a canvass of every home in his town in which a piano or organ is found to induce the members to subscribe for THE ETUDE. Write to us for our special inducements in the way of premiums and to clubs. We can make it an object for every teacher to enroll his pupils as subscribers to THE ETUDE.

At the time of going to press we were unable to reach a decision in regard to the Prize-Essay Contest, which closed April 15th. The June number of THE ETUDE will contain the three essays to which prizes may be awarded. We take this opportunity to thank our friends for their generous response to our offer.

This number of THE ETUDE being, in a measure, devoted to MUSIC IN THIS ISSUE. Liszt's works, we have included in the number pages several compositions by that composer. Liszt's transcription of Schubert's song "The Serenade"—the most beautiful vocal melody ever written—is presented in a unique form, a simplified as well as a difficult arrangement, thus providing for the wants of the advanced as well as the moderately skilled player. The duet presents, in an arrangement specially made for THE ETUDE, one of the most striking themes in the popular Hungarian Rhapsody, No. 2. The "Children's Song," a transcription of one of David's most beautiful violin melodies, will please young players, who like an easy piece by a great composer. The song "Du Bist Wie Eine Blume," German and English text, is one of the most popular settings of Heine's poem. It should be in the repertoire of every teacher and every singer. Vincent's "Sound the Trumpet" is a stirring march, thoroughly military in character. "Purity," by Engelmann, is a fine example of easy salon music, full of a tender melody. It will suit the home-folk. Ferber's "Polish Dance" has the rhythm of the mazurka with the peculiar harmonic and melodic progressions that are characteristic of Polish music as interpreted by modern composers, such as the Scharwenkas and Moszkowski. Bertha Metzler's little piece, "Twinkle, Twinkle, Little Star," is a pleasing example of a popular style of piece, one in which the rhythm fits a familiar little poem. This greatly aids young pupils in catching the spirit of a piece. Mr. Schnecker's charming little pastoral, "On the Hill-side," is one of a set of ten pieces for players in the lower grades that will be a distinct boon to teachers who are looking for attractive teaching pieces. Each one embodies certain technical and rhythmic qualities that are useful in advancing pupils, and in addition they are so very melodious and beautifully harmonized that they will interest pupils in the extreme. The "Lilany," by Schubert, is an effective arrangement of one of the

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The Aim of the Fletcher Method

A few of many letters received from world-renowned musicians.

My Dear Miss Fletcher: New York, January 1, 1920.

I was deeply impressed recently with the force and simplicity of your method. There can be no discussion of the value of your method of work, because the results are perfectly in evidence and cannot be disproved—they speak for themselves. With best wishes for your success in this country, I am

Sincerely yours, GERTRUDE SMITH,

Hon. Pres. American Guild of Organists.

Paul Price, Minneapolis, Minn., New York.

Mr. William H. Cummings writes—

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Yours very truly,

KATE S. CHITTENDEN,

President of the Synthetic Guild.

President of the Metropolitan College of Music.

Vice-President and Dean of the Faculty of the

American Institute of Applied Music.

Music Director of St. Mary's School, Raleigh, N. C.

ROBERTA GEEDDES HARVEY,

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(Continued from page 193.)

4. A canon is the imitation of a theme, given out by a leading voice, by any succeeding voice. This imitation may occur in various intervals, and at varying distances, or may be begun at any point of the theme.

5. Counterpoint is the art of combining two or more independent voice parts, each seeming to have a design of its own.

C. J. B.—Reckoning by ten grades, which is now the generally accepted method of classification, the duet, "La Sonnambula," by Sydney Smith, would be about Grade IV for the primo player, Grade III for the second.

C. B.—Flexibility of the hands may be cultivated to great advantage away from the keyboard by the use of the various physical exercises now in general use, by table-work, and by massage.

L. F.—Such signs of expression, phrasing, and dynamics as are supplied by the composer should be scrupulously observed by the performer. Beyond this, however, there is a certain freedom in expression and interpretation demanded from the individual player.

2. Whether or not the hands should be dropped to the lap during rests depends entirely upon the length of the rests. In such matters as this the performer must depend upon his own judgment very largely, as there is no strict rule.

S. H. G.—I. It frequently happens that young children who display musical aptitude can be induced to practice systematically, with difficulty. In dealing with such cases patience and perseverance are prime factors. The main idea is to awaken the interest of the child and to stimulate the imagination. You should not be discouraged by such cases as you describe, but rather be spurred on to renewed effort. Try using some first and second grade pieces of melodic and rhythmic interest. Make your lessons bright and cheerful, and above all things do not scold.

2. From the very beginning absolute accuracy in the rendition of studies and pieces should be sought. Never advance to a new step until the preceding one has been thoroughly worked out.

LISZT, THE MUSICAL LIBERAL.

(Continued from page 169.)

"If, in the study of a work, a change in a minor detail seems necessary to you, your acquaintance with the work must have grown intimate, for it is only good, close friends whose faults we try and dare to correct. As for playing the notes as printed—any fool can do that."

And he practiced what he preached! In his own compositions he allowed his students more liberties than in those of any other author. Of course, he sized up his man; but, once convinced of his good taste, he would grant him the greatest possible freedom of conception. It was a sort of "mut" among the young folk that "you've got to do something with his own compositions, or he'll kill it."

As I think of this emancipated musical thinker there comes to mind an incident bearing on the subject:

Some time ago I argued on the point of Liszt's liberal views with a rather well-known musician. Reluctantly at first, but with gradually growing conviction, he admitted the justice of Liszt's views until he declared himself conquered and converted on every point; but so strong was the force of that young folk that he could not help saying at the end: "Well, yes, I admit that Liszt is right (in his Schubert edition), point for point, but, my dear sir, these things you may do—but they must not be written down black on white!" And when I reminded him that Art is free and granted no patents and mortgages upon ideas, when I argued that a conviction strong enough to be expressed in public playing must be strong enough to bear the test of public print, he struggled just for a moment, and stretching out his hand to me, said: "You are right! I guess I was getting old —"

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A HIGHLY-IMPORTANT subject of much practical interest which suggests itself as suitable for discussion in this department is that of the "Music-Teacher's Book-keeping." The work of the teacher of music calls for some special methods in book-keeping and affords scope for much originality in treatment, since there are several sides to it.

In the matter of a record of lessons given there is much diversity among teachers and room for considerable ingenuity in book-keeping devices. On this subject alone much might be written and many valuable and interesting suggestions offered. Of equal importance and perhaps greater interest would be a record of the teaching material (exercises, studies, pieces, etc.) used in the case of each pupil. Apparently not so much attention is given to this matter as might be. Such a record, if well kept and convenient of access, is of great assistance. In this connection it might be well to query to what extent the "card catalogue" system, now in use in many institutions and business houses, has been used by teachers or to what extent it might be made available. It seems to us that in this department at least of the teacher's book-keeping a card catalogue might be employed to great advantage.

In some systematic manner a roster of past, present, and prospective pupils should be kept, always available for instant reference. Such a roster is indispensable to the proper conduct of the business side of the teaching profession. Can any of our readers offer suggestions in this matter?

Most teachers conduct more or less of a business in sheet music, books, etc. This department seems to offer abundant opportunity for the invention of book-keeping devices covering the business relations of the teacher with his publisher and dealer as well as with his pupils.

The subject of the teacher's book-keeping seems to open a wide field, and we hope our readers will give their earnest attention. We will welcome suggestions covering any and all departments of this subject, trusting that their discussion may prove valuable and of much general interest.

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IMPORTANCE OF ENCOURAGING EARLY COMPOSITION. The music-teacher strives to advance his pupils for exhibition; this must be done or he will lose them, and the effort occupies all the time he has and cares to give. He has pecuniary matters which require his attention, the pupil is advancing fairly

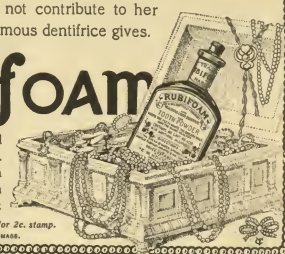
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The ETUDE

VOL. XX.

PHILADELPHIA, PA., JUNE, 1902.

NO. 6.

FIRST PRIZE ESSAY.

A Study of American Conditions.

By EDITH LYNWOOD WINN.

AMERICANISM.

It was first discovered abroad. It had its peculiar side. It was marked by unmeasured haste and a wild desire to accomplish things without the long, thorough work to which German students submit as a matter of course. The result of it all is that a host of students returned to America with disappointed ideals, and memories, faculties humbled by overwork, and with health practically ruined. What the American student needs is a broader mental horizon and more common-sense. Fix the best habits of study and thought in America with the best teachers. Go abroad merely as to a supplementary school, where one may gain experience and broader culture.

A PREMIUM ON EXPERIENCE.

Too many students who are working with a view to teaching give themselves no time to assimilate. With all their rich accumulation of material and technique they are absolutely at sea when they attempt to teach. However fine their training, some sensible teacher of long experience, who has had fewer advantages than the young musician fresh from the best study in America, will hold his class and not be at all afraid of the clever young rival. The older teacher knows *how* to teach, knows the needs of each pupil, takes each pupil into his heart and life, and makes his personality felt.

One of my teachers abroad was a man of whom students said: "He could make a stone play." He had wonderful personal magnetism; his playing was inspiring and full of temperament; his sympathies were alert and keen; his whole attitude toward his profession was earnest and toward his pupils personal and thoroughly kind.

OVERWORK.

What the young American teacher needs to strive most earnestly for is self-poise. We see many artists who have at some time in their lives been victims of hysteria. They knew that they were constantly "unstrung" from overwork. Sensationalism leads to hysteria, and it is that class of artists who depend on the emotional who seem sometimes to win and really to keep for a time the favor of the public, the vacillating public. The first duty of every gifted man and woman is to govern life so as to prolong usefulness.

I knew students abroad who were physical and almost mental wrecks because of overstudy in the twenties. They were so afraid that they would be too old to be considered remarkable when they returned to America!

All of our opera-singers take a year of rest occasionally and note how much better they sing when

they return to us. In some of our American colleges professors receive every seven years a leave of absence for a year with salaries paid. What a blessing it would be if our musicians could afford to rest and recuperate often!

GENIUSES IN AMERICA.

I was talking with a German University professor about the abilities of American students. "Your



MISS EDITH LYNWOOD WINN.

Miss EDITH LYNWOOD WINN was born in Foxboro, Mass. After graduating from the High School she entered the Framingham State Normal School. For two years she taught History, Literature, and Methods in the Fairfield (N. Y.) Military Academy. But her inclination for music led her to resign and go to Boston, where she took up the study of the violin under Julius Eichberg, and later with Bernhard Lammann, of Chicago. After several years' teaching in Geneva College, Pennsylvania, Miss Winn went to Berlin, where she entered the class of Kruse, the second violinist of the famous Joachim String Quartet. After her return to the United States she gave her time to concert and lecture work, and for a short time she taught in Hollis (Va.) Institute. In 1899 Miss Winn again went to Berlin for study, and a year later returned to Boston, where she opened a school for the violin, and taught classes at Deau Academy and Lowell Seminary. She has also been a diligent student of singing. In addition to her writing for musical papers, Miss Winn has published a book of poems.

history and environment are opposed to artistic development," he said. "Are we not studious?" I asked. "Oh, yes," he replied; "you are studious; you have quick intuitions; you are musical and you have very

fine voices over here, but you lack the dramatic ability of great artists and your imagination is hopelessly deficient."

"If you come from the South you are temperamental, poetic, and refined; but you lack the concentration necessary to produce great results. You are too easy-going."

"If you come from the West you are breezy, earnest, free, and healthy; but you are business-like, unpoetic, and in great haste to get the money value of all your investments, musical and otherwise."

"If you are a Yankee you are hopeless, indeed, for you have inherited two hundred years of self-suppression, Puritan iconoclasm, and stiff-necked conservatism. You are never permitted to feel, because it is either ill bred or unbecoming in a descendant of those people who made blue laws and hung people as witches because they got a little more excited than the majority of staid Puritans."

I must mention that the professor was a German by birth, but had spent many years in this country. Much that he said was true. We have little in our history, heredity, and environment which would fire the soul of geniuses. But give us time. Let us take a hopeful view of the situation. Admit that we have few, if any, geniuses. Most geniuses are one-sided, eccentric, and one-sided.

The school or individual ranking high must meet the necessities of a great number of individuals. The best teachers are, as a rule, honest, hard-working, well-trained, average men who have gotten the best out of life and know how to give it to others. I cannot imagine a genius teaching a pupil who is obtuse and decidedly unmusical; but I can imagine the average good American teacher getting the best out of such a pupil, and making his life useful and more happy. It draws upon the vitality of the American teacher to make something out of the material presented to him; but he can do it if anyone can, and he understands American needs better than anyone else in the world.

WHAT SHALL WE DO WITH OUR GIRLS?

There is too much business in the way many parents look at music-lessons. "Is it worth while?" "Is she going to do anything at it?" "Has she talent enough to earn her living by it?" and many more questions are constantly being thrust at the teacher by uneducated and worldly parents.

No teacher can tell in the first music-lessons just what some pupils can do. Some develop late; others digest their music along with their books; others have to be awakened by hearing fine music, by the refining influences of study and, in many cases, by the adversities and sorrows of life.

Among the wealthy there is a certain well-bred formula established. The daughters of such families are not permitted to "play in concerts" because it is "not elegant." Last year I had with me in Boston several Southern girls. We found much pleasure and profit in ensemble music, but whenever those students assisted me in any concert they were full of dread lest anyone should think they were "paid players."

SOUND THE TRUMPETS!

SONNEZ! TROMPETTES.

MARCH.

Edited by Preston Ware Orem.

A. VINCENT.

Intro.

Vivace.

Tempo di Marcia. M.M. $\text{♩} = 132$.

2.
mf scherz.
8
1. 2.
legg.
ff
Fino.

Detailed description: This page contains measures 1 through 12 of a musical piece. The notation is in treble and bass staves. Measure 1 has a first ending bracket. Measure 2 has a second ending bracket. Measure 3 has a first ending bracket. Measure 4 has a first ending bracket. Measure 5 has a first ending bracket. Measure 6 has a first ending bracket. Measure 7 has a first ending bracket. Measure 8 has a first ending bracket. Measure 9 has a first ending bracket. Measure 10 has a first ending bracket. Measure 11 has a first ending bracket. Measure 12 has a first ending bracket. The piece ends with a double bar line and the word 'Fino.'.

3
legg. p
3
cresc.
D. S.

Detailed description: This page contains measures 13 through 24 of the musical piece. The notation is in treble and bass staves. Measure 13 has a first ending bracket. Measure 14 has a first ending bracket. Measure 15 has a first ending bracket. Measure 16 has a first ending bracket. Measure 17 has a first ending bracket. Measure 18 has a first ending bracket. Measure 19 has a first ending bracket. Measure 20 has a first ending bracket. Measure 21 has a first ending bracket. Measure 22 has a first ending bracket. Measure 23 has a first ending bracket. Measure 24 has a first ending bracket. The piece ends with a double bar line and the word 'D. S.'.

PURITY. REVERIE.

H. ENGELMANN, Op. 504.

Andante con espressione, cantabile. M. M. ♩ = 56.

p dolce e legato

p

p

mf *animato*

p *il melodia marcato*

rit. *p a tempo*

quinto

a tempo poco a poco string. *pp* *cresc.*

rit.

Tempo I. *mf dolce*

p dolce *dolcissimo*

p *f* *rit.*

a tempo *brillante* *tranquillo* *p* *rit.* *poco rit. morendo* *ppp*

RHAPSODY MARCH.

ARR. FROM "HUNGARIAN RHAPSODY No 2"

SECONDO

FRANZ LISZT.

Intro.
Vivace.

ff *f* *sf* *sempre slacc.* *p* *p un poco string. leggiero* *p* *sempre slacc.* *f marcato assai e slaccato*

RHAPSODY MARCH.

ARR. FROM "HUNGARIAN RHAPSODY No 2"

PRIMO

FRANZ LISZT.

Intro.
Vivace.

ff *f* *sf* *ten.* *p un poco string.* *scherz.* *p* *marcato* *p*

Musical score for the Second part of a piece, page 8. The score is written for a grand staff (treble and bass clefs). It includes various tempo markings: *poco rall.*, *a tempo*, *rall.*, and *Pa tempo*. The music is in 2/4 time. The score ends with a double bar line and a final chord.

Musical score for the First part of a piece, page 9. The score is written for a grand staff (treble and bass clefs). It includes various tempo markings: *un poco rall.*, *a tempo*, *staccato*, and *molto piu mosso*. The music is in 2/4 time. The score ends with a double bar line and a final chord.

LA SÉRENADE.
STÄNDCHEN.

*Edited and fingered by
Maurits Leefson.*

Tempo rubato, moderato.

FRANZ SCHUBERT.
TRANSCRIBED BY FRANZ LISZT.

[illegible]

This page of a musical score, likely for a piano and voice, features a complex polyphonic texture. The score is written for three staves: a vocal line at the top, a right-hand piano line in the middle, and a left-hand piano line at the bottom. The key signature is one sharp (F#), and the time signature is 4/4. The music is characterized by dense, overlapping chords and rapid sixteenth-note passages, particularly in the piano accompaniment. Various performance markings are present, including *mf espressivo*, *pp*, *rall.*, *smorz.*, *leggiero*, *espress. il canto*, *mf quasi violoncello*, and *pp*. The score includes numerous fingerings and articulations, such as slurs, accents, and dynamic markings like *pp* (pianissimo) and *mf* (mezzo-forte). The overall style is highly detailed and expressive, typical of late 19th or early 20th-century musical notation.

A Song of Childhood.

Kinderlied.

DAVID-LISZT.

Andantino. M.M. ♩ = 84.

mf dolce

p

pp

mf

pp

ppp

dimin.

pp

ALL SOULS' DAY.

LITANY.

FRANZ SCHUBERT.

Lento.

p

mf

p

pp

poco rit.

p a tempo

rit.

p a tempo cresc.

poco rit.

a) The melody should be brought out with a singing tone, and the accompaniment subordinated throughout.
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POLISH DANCE.

RICHARD FERBER.

Tempo di Mazurka. M.M. ♩ = 144

p *cresc. poco a poco* *f* *p* *ten.* *p* *mf marc.* *p* *mf marc.*

mf *p* *mf* *p* *mf marc.* *p stacc.* *il basso f* *p stacc.* *il basso f* *p dolce* *D.C.*

"Twinkle, Twinkle Little Star."

BERTHA METZLER.

Tempo di Mazurka. M. M. ♩ = 132

Twinkle, twinkle little star.

TRIO.

a)

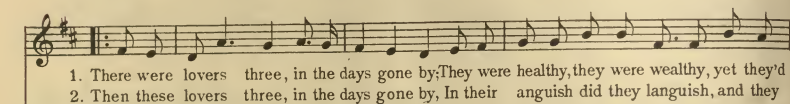
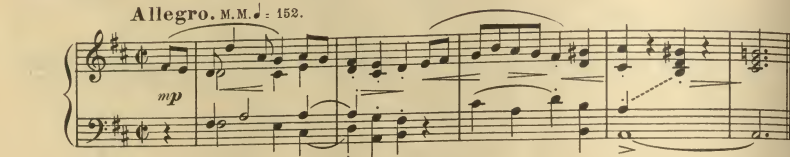
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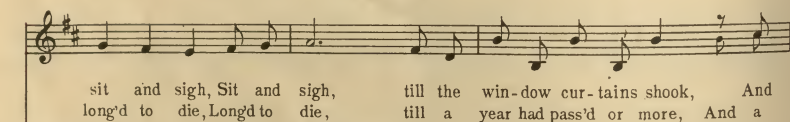
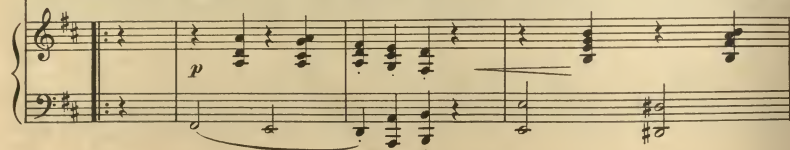
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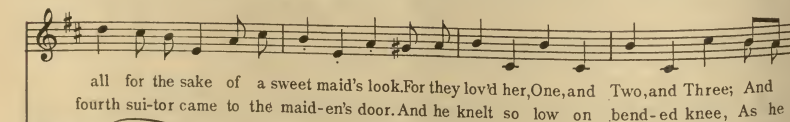
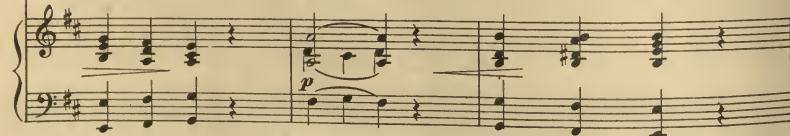
Allegro. M.M. ♩ = 152.



1. There were lovers three, in the days gone by; They were healthy, they were wealthy, yet they'd
 2. Then these lovers three, in the days gone by, In their anguish did they languish, and they



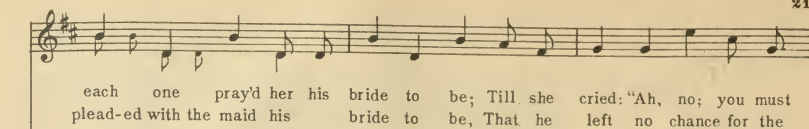
sit and sigh, Sit and sigh, till the win-dow cur-tains shook, And
 long'd to die, Long'd to die, till a year had pass'd or more, And a



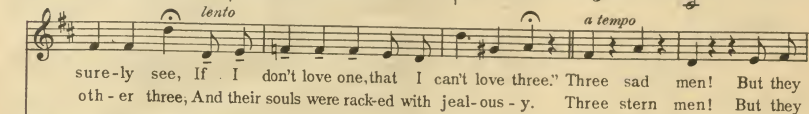
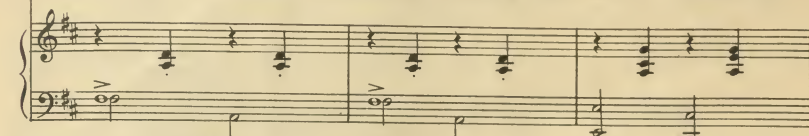
all for the sake of a sweet maid's look. For they lov'd her, One, and Two, and Three; And
 fourth sui-tor came to the maid-en's door. And he knelt so low on bend-ed knee, As he



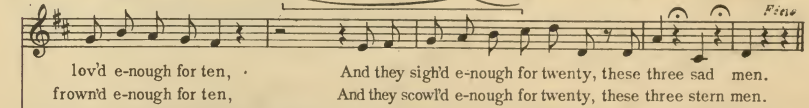
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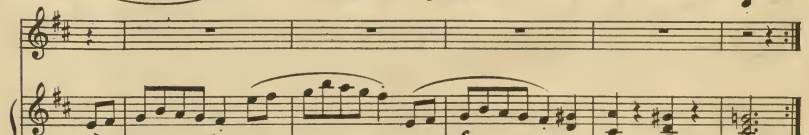
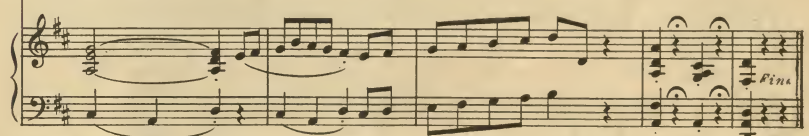
each one pray'd her his bride to be; Till she cried: "Ah, no; you must
 plead-ed with the maid his bride to be, That he left no chance for the



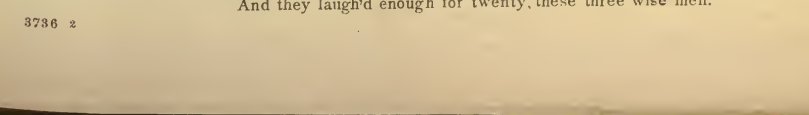
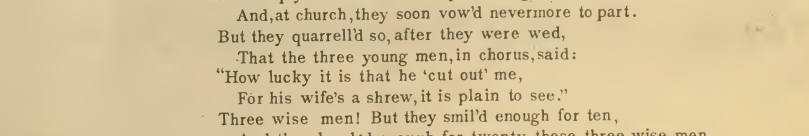
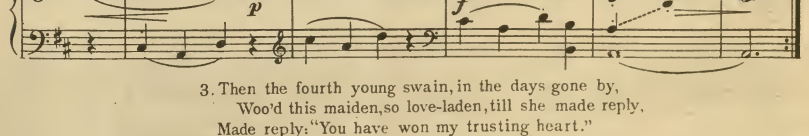
sure-ly see, If I don't love one, that I can't love three." Three sad men! But they
 oth-er three, And their souls were rack-ed with jeal-ous-y. Three stern men! But they



lov'd e-nough for ten, And they sigh'd e-nough for twenty, these three sad men.
 frown'd e-nough for ten, And they scowl'd e-nough for twenty, these three stern men.



3. Then the fourth young swain, in the days gone by,
 Wood'd this maiden, so love-laden, till she made reply,
 Made reply: "You have won my trusting heart."
 And, at church, they soon vow'd nevermore to part.
 But they quarrell'd so, after they were wed,
 That the three young men, in chorus, said:
 "How lucky it is that he 'cut out' me,
 For his wife's a shrew, it is plain to see."
 Three wise men! But they smil'd enough for ten,
 And they laugh'd enough for twenty, these three wise men.



THOU'RT LIKE A GENTLE FLOW'RET. (DU BIST WIE EINE BLUME.)

Words by H. HEINE.

FRANZ LISZT.
Born 1811, Budapest.

Piano.

Slowly. *pp*

p mezza voce.

Thou'rt like a gentle flow' - ret, So sweet and pure art
Du bist wie ei-ne Blu - me, So hold und schön und

thou; I gaze on thee, and yearn -
rein Ich schau dich an und Weh -

sempre pp

- ings Glide in my bo - som now.
- muth Schleicht mir ins Herz hin - ein.

sotto voce.

I fain my hands would be rest -
Mir ist als ob ich die Hän -

cres.

- ing Up - on thy head in pray'r,
- de Auf's Haupt dir te - gen sollt,

pp

poco rit. smorz.

Pray - ing that God would but keep thee So sweet, and
Be - tend dass dich Gott er - hal - te, So rein und

ppp

pure, and fair!
schön und hold.

pp *ppp*

ON THE HILLSIDE.

Pastorale.

P. A. SCHNECKER

Commodo. M. M. ♩ = 96.

The musical score is written for piano and consists of five systems. The key signature is one sharp (F#), and the time signature is 8/8. The tempo is marked 'Commodo. M. M. ♩ = 96.'.

- System 1:** Starts with a mezzo-forte (*mf*) dynamic. The melody in the treble clef features eighth and sixteenth notes with fingerings 4, 2, 4, 1, 2, 3, 4, 2, 6, and 4. The bass line consists of chords.
- System 2:** Continues the melody with fingerings 4, 1, 2, 3, 4, 1, 5, and 6. The bass line continues with chords. A forte (*f*) dynamic is indicated.
- System 3:** The melody includes fingerings 3, 1, 2, 4, 3, 1, 4, 2, 5, 3, 4, 1, and 2. The bass line continues with chords. A piano (*p*) dynamic is indicated.
- System 4:** The melody includes fingerings 1, 2, 4, 5, 4, 1, and 4. The bass line continues with chords. A mezzo-forte (*mf*) dynamic is indicated.
- System 5:** The melody includes fingerings 2, 4, 4, and 1. The bass line continues with chords. A mezzo-forte (*mf*) dynamic is indicated.